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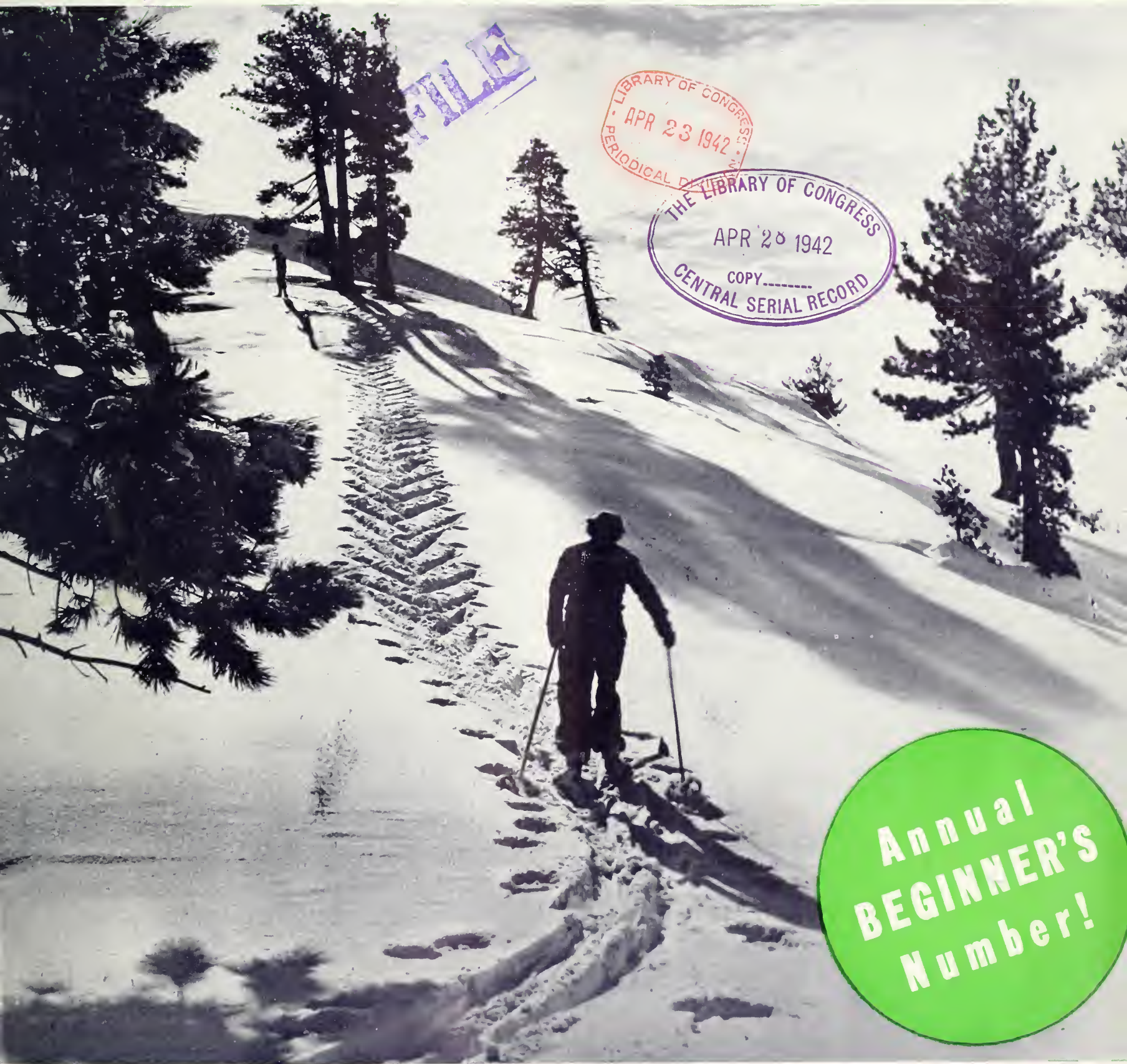
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HOME MOVIES



January • 1941

LARGEST CIRCULATION OF ANY AMATEUR MOVIE MAGAZINE

TR895
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Laughs

for your home movie shows!



Animated Cartoon Hits of the
Nation's Theatres Now Avail-
able in 8mm and 16mm Holly-
wood Home Movies

OSWALD RABBIT

"Doctor Oswald" is one of the funniest of the Oswald Rabbit series of, ani-
mated cartoons. Oswald administers a mustard plaster to his dog patient,
only to have it boomerang back on him with laugh-provoking results. Entertain-
ing to children and grownups alike. Subject No. 9-A. Available as follows:

100 ft. 16mm \$3.00 50 ft. 8mm \$1.50

For your
**COLOR
MOVIES**

Artistic Hand-Lettered
Kodachrome "END"

Titles made by
Professional Hollywood
Title Artists

3 for
\$1.00

SPECIAL!

Storage cans for 16mm
reels at rock bottom
prices in quantity lots.

20 for . . \$1.00
40 for . . 1.85
100 for . . 3.95

Steel-Flex 400-foot 16mm
reels, 3 for \$1.00, includ-
ing cans.

Steel-Flex 200-foot 8mm
reels, 4 for \$1.00. No cans.

All prices F. O. B.
Hollywood, Calif.

Meany, Miny & Moe

THOSE THREE HILARIOUS MONKEYS!

No home movie library is complete without one
or more of these rollicking animated cartoons.
24 different and complete reels give the ama-
teur a wide selection in either 8mm or 16mm
width. Latest addition is "Shipwrecked," No.
1209-A—available in 100 ft. 16mm at \$3.00,
or in 50 ft. 8mm lengths at \$1.50.



NOTE!

Ask your dealer to screen these movies for you. If he cannot supply Hollywood Home
Movies, send your order direct to us. Write for free catalogs of 8mm and 16mm
films, including new series of Mickey Mouse and Donald Duck cartoons.

HOLLYWOOD FILM ENTERPRISES, INC.

6060 SUNSET BLVD. • HOLLYWOOD, CALIF

JAN -7 1941

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home MOVIES

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★ Shot of the Month—"The Beginner," by George W. Cushman.

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ARTHUR E. GAVIN
EDITOR

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Phone GRanite 5149

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Everett Gellert, 62 West 45th Street
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CHICAGO OFFICE
C. N. Burris, 712 Wrigley Building
Whitehall 7784

RAY FERNSTROM
Technical Editor

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

C. E. BELL
Photographic Editor
L. C. BUSCHER
Art Director



★ Shot of the Month...

JANUARY
1941
NUMBER 1
VOLUME VIII



REEL FELLOWS
A friendly fraternity of
movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

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HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

“On the March of Time, we have to face the same problems as the amateur—shooting in any weather, under all sorts of lighting conditions—but we can’t afford to guess on exposure.”



“I use my G-E exposure meter on all shots”
says JOHN GEISEL
 Staff Cameraman **MARCH OF TIME**

This winter, why risk wasted film . . . loss of priceless pictures . . . disappointment over color? The new G-E exposure meter gives you correct exposure . . . better movies . . . sparkling “stills” every time.

Features: One-hand operation, with new finger-tip control. Sharply directional and amazingly accurate . . . won’t pick up excess light from snow, sky, or water to cheat you of delicate shadow detail or rich color. *Extreme sensitivity* . . . in dim light it uses the new supersensitive “incident light” method preferred by Hollywood cameramen for greater accuracy. *Exceptionally sturdy* . . . won’t be thrown off by rough handling or tropic humidity. Price \$21, at good photographic dealers everywhere. General Electric Company, Schenectady, N. Y.

ASK FOR THE “NEW G-E”—

GET.. 3 METERS IN 1

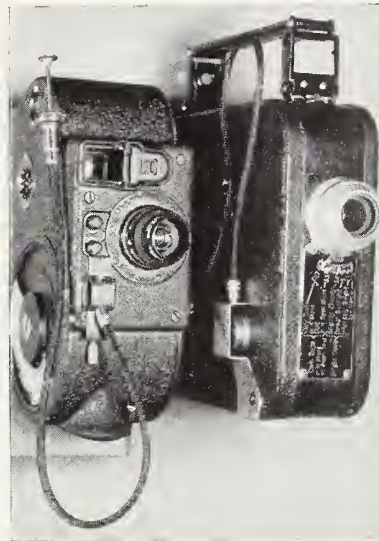
YOUR THRILLS BEGIN WHEN YOU PICK IT UP!



GENERAL  ELECTRIC

It's NEW to me . . . !

By CINEBUG SHOPPER



Release & Adaptor A cable release and adaptor for certain models of Cine Kodak, Keystone, Revere, Bell & Howell and Victor home movie cameras is announced by Garmur Products, Los Angeles, California.

The adaptor attaches directly to the camera and the cable release is ten inches long. Adaptor models and cameras for which they are designed are available now as follows: CK-20, 25 and 60 for Cine Kodak 8-20, 25 and 60; K8-F for Keystone K-8, front button; K8-S for Keystone K-8, side button; BH-CS for Bell & Howell Companion and Sportster; BH-141 for all models of Bell & Howell 141; V-5 for Victor 3, 4, 5.

Release and adaptor units for all models of Revere C-8 cine cameras, Bell & Howell's Aristocrat and 70 will be obtainable January 1st.

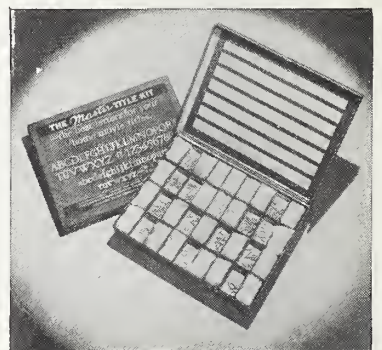
Kodaflector Senior The Kodaflector Senior, a new lighting unit for amateur photography, still and movie, is announced by the Eastman Kodak Company, Rochester, N. Y.

Features of the Kodaflector Senior include reversible reflectors which offer a choice in the effective angle of the light beam or spread, suitable adaptors for both No. 1 and No. 2 Photoflood lamps, flexibility in height adjustment, and provision for an accessory Extra Assembly which adds a third light to the basic two.

The stand of the Kodaflector Senior consists of two 30-inch telescoping nickel-plated tubes, which clamp at various height settings by means of a thumb screw. Two lamp sockets are mounted on L-shaped extension rods at the top of the Kodaflector Senior stand, and are adjustable for angle.

The reflectors are of sheet aluminum, conical in shape when in use, and may be “unbuttoned” for storing flat.

Bolex Title Kit For movie amateurs, American Bolex has introduced the Master Title Kit with two hundred and twenty-two all metal characters, including upper and lower case letters, numerals and punctuation marks. Letters are all white and may be colored for Kodachrome work with water colors.



Included in the Kit is a special composing template to facilitate rapid and efficient alignment of letters on title background. Also included are complete instructions.

Craig Deluxe Rewind Newest addition to the line of Craig Movie Supply Company, Los Angeles, is the Craig De Luxe Rewind which will accommodate 8 and 16mm reels up to 2000 feet capacity. It has a new type locking device on the spindle and an adjustable

FOR the many thousands of
home movie projector owners
...and all who have received
home movie projectors as gifts!

CASTLE FILMS
PRESENTS A DOUBLE SCOOP

"SUPER THRILLS IN THE NEWS"

1. TACOMA BRIDGE COLLAPSE
2. FRENCH FLEET BLOWN UP

Own and show BOTH these mighty scoops in ONE Castle Film!

The two greatest camera scoops of all time in one magnificent film! See these epic making spectacles right in your own home! Share the vivid reality of these mighty scenes with your family and friends!

FRENCH FLEET BLOWN UP BY BRITISH GUNS!

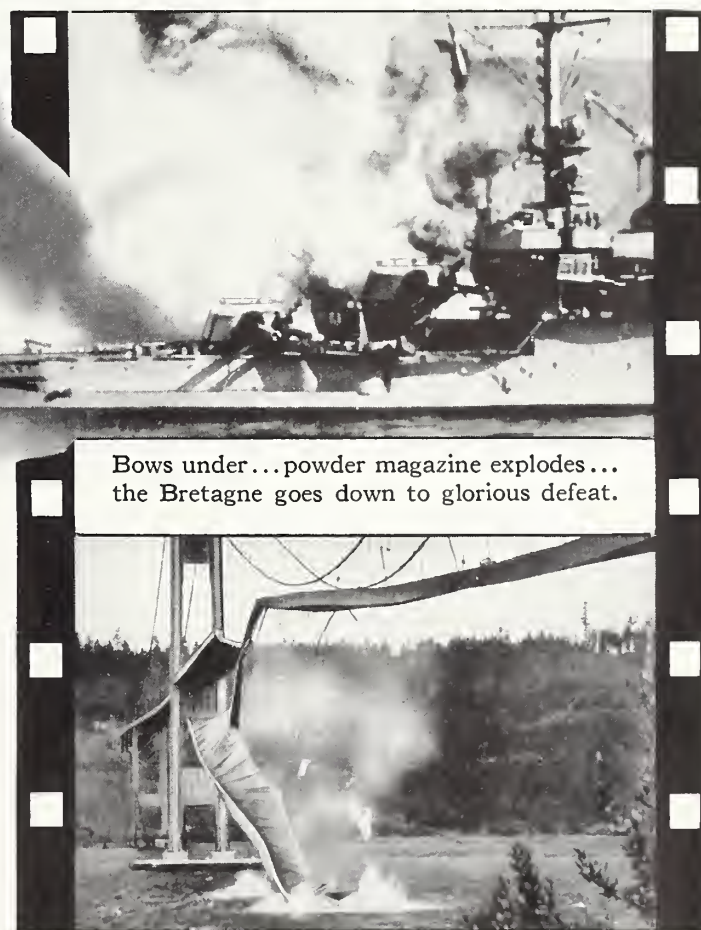
The most stirring battle ever filmed by ace camera men actually under shell fire on the decks of the fighting French fleet. Excitement beyond imagination... Thrills beyond description as the sirens scream "Battle Stations" and the epic struggle begins. History filmed as it happened. The powder magazine of the Bretagne blows up. See half of France's mighty fleet explode before your very eyes!

TACOMA BRIDGE COLLAPSE!

Nature ravages man's mightiest work! See the 11,000 ton center span rocking grotesquely in its weird dance of death! Witness the amazing fight for life of the lone motorist caught on the collapsing span! \$6,000,000 in mighty engineering swept away like straw in the teeth of a gale. An all-time unforgettable, unsurpassed movie thrill! You'll watch it in wonder for years to come.

This and one hundred Castle home movie productions are available at your photo dealer. See him today while stocks are complete or mail this handy order form now.

**HERE IS THE MOST
ASTOUNDING HOME MOVIE
EVER OFFERED...
SURPASSING EVEN
"HINDENBURG EXPLODES"
IN ELECTRIFYING THRILL!**



Bows under... powder magazine explodes... the Bretagne goes down to glorious defeat.

One of man's mightiest works... cracked like a crust of bread, crashing into the river below.

Hurry!

Please send Castle Films' "SUPER THRILLS IN THE NEWS" in the size and edition checked.

16 mm SIZE			8 mm SIZE	
Headline 100 Ft.	Complete 360 Ft.	Sound 350 Ft.	Headline 50 Ft.	Complete 180 Ft.
\$2.75	\$8.75	\$17.50	\$1.75	\$5.50

Name _____

Address _____

City _____ State _____

CASTLE FILMS

30 ROCKEFELLER PLAZA
NEW YORK

FIELD BUILDING
CHICAGO

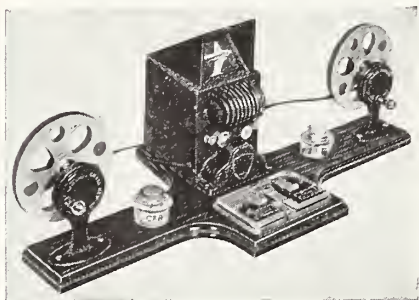
RUSS BUILDING
SAN FRANCISCO

CRAIG

"Makes Editing a Pleasure"

CRAIG PROJECTO-EDITOR

For Action-Editing the Hollywood Studio Way

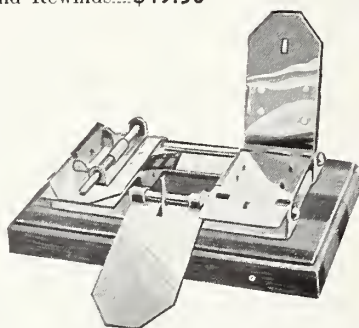


It takes proper *Editing* to make modern fast-moving and interest-sustaining movies. The Projecto-Editor is a smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movements on its brilliant miniature screen. Use it to transform random shots into smooth-running sequences that everyone will enjoy seeing.

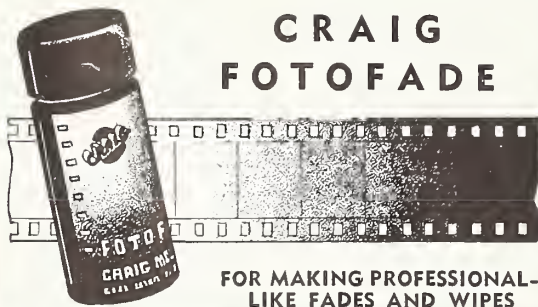
The 8mm model, as illustrated at left, complete with splicer, Rewind and Film Cement.....\$27.50
8mm Projecto-Editor alone.....\$22.50
16mm model with Sr. Splicer and Rewinds....\$49.50

CRAIG 16mm SENIOR SPLICER

A professional type dry splicer—for sound or silent film. Its unique design, combined with precision machining and sturdy construction, has made this the outstanding splicer for the amateur. Only four easy operations to make perfect, straight splices . . . quickly . . . accurately . . . and without wetting the film. For Sound or Silent Film.....\$10.00



CRAIG FOTOFADE



FOR MAKING PROFESSIONAL-LIKE FADES AND WIPES

Here's the finishing touch for all well-edited movies. FOTOFADÉ permits the joining of odd scenes with smooth *fades* or *wipes*—dissolving one into the other without abrupt loss of continuity so essential to modern attention-compelling movies. Easy and quick to use—no special equipment necessary. Bottle sufficient for hundreds of applications, only.....\$1.00
Complete Instructions Included

Ask Your Dealer or Write for New, Free Folder



Craig Projecto-Editor
8 mm., \$27.50—16 mm., \$49.50



Craig Senior Combination
Complete, \$19.50



Craig Junior Splicer
8 or 16 mm., \$2.50



Craig Senior Rewinds
\$4.50 each or \$9.00 the pair



Craig 16mm. Senior Splicer
For sound or silent, \$10.00

CRAIG MOVIE SUPPLY COMPANY
LOS ANGELES SAN FRANCISCO

It's NEW

brake provides tension and speed control. Smoothness and ease of operation is expedited by the extra long handle.

Gold Seal Film Kin-O-Lux Company, New York, has just launched a new movie film, Kin-O-Lux No. 3 Gold Seal, which is reported to have ratings of Weston Tungsten 100 and Scheiner Tungsten 29. No outdoor ratings are given.

It has a super pan emulsion and speed, according to Kin-O-Lux. Prices include processing.



Phaostron Case A new carrying case has been made available by the Phaostron Company, Alhambra, California, for their models A and B electric exposure meters. These new cases are made of selected heavy leather and are equipped with a removal shoulder strap. Unsnapping of one flap allows meter to

be read easily without removal from the case. Amateurs interested in either the Phaostron Meter or carrying case are invited to write direct to manufacturer for further particulars.

Universalite Proclaimed by its makers to be a "deluxe outfit" consisting of stand, special focusing device and accessory reflectors, is the Britelite Universalite, product of Motion Picture Screen & Accessories Co., Inc., New York.

Lamphousing of high tensile aluminum alloy accommodates pear-shaped bulbs from No. 4 photoflood to the PS 52-2000 watt movie flood; specially mounted socket on focusing device to center filament, and a positive acting clutch yoke connecting the housing through a swivelling device to the stand, affording a 360 degree focusing field.

Stand is constructed in three sections, telescoping to a height of 15 feet with a low of 18 inches. Demountable base legs have rubber tired, ball-bearing casters. A heavy-duty T-rating switch is mounted upon the standard to which is connected a substantial length of rubber covered cable.

Home Recorder

Wilcox-Gay Corporation, Charlotte, Michigan, manufacturers of the well-known line of Recordio home recorders, announce a new low-cost portable home recorder especially adaptable to requirements of the amateur movie maker interested in making records of music, sound effects, or documentary to be played in conjunction with projection of his pictures.

Said to retail for less than \$40.00 complete, ready to use, this new combination radio, phonograph, recorder, is housed in a convenient case 12 1/4" x 12 1/2" x 9 3/8" and finished in the new airplane luggage type covering. Recorder plays or cuts records at 78 rpms and records either radio or through microphone. Other features are high input microphone, and built-in antenna. Descriptive literature and prices available by writing the manufacturer.

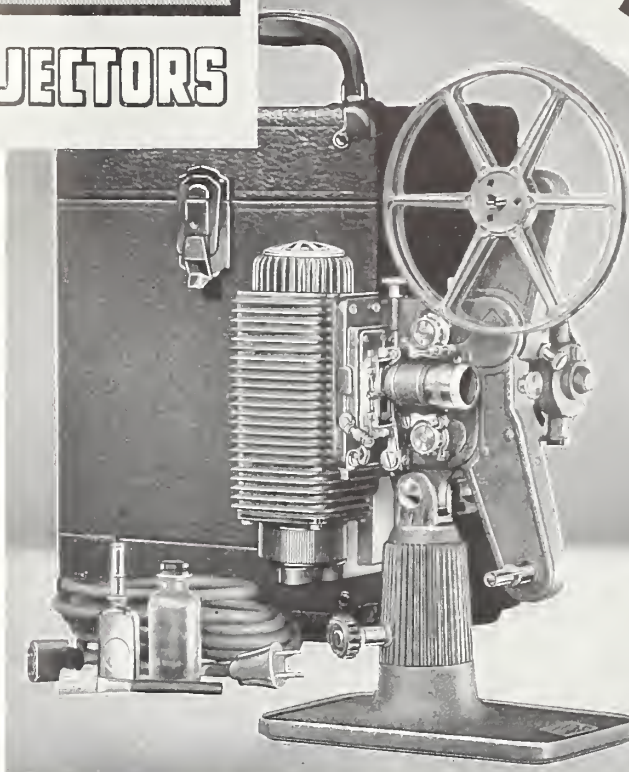
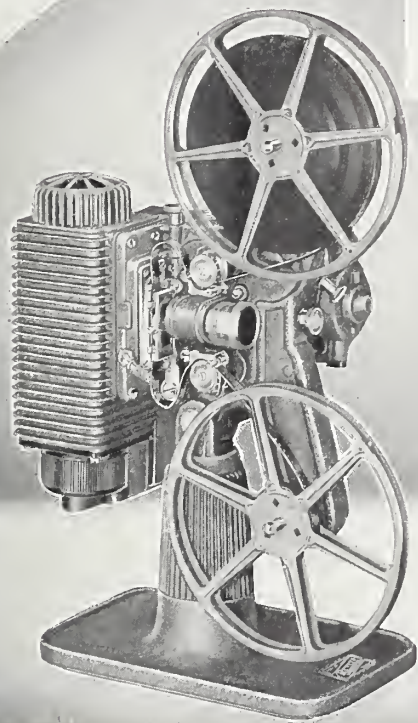


Gridiron Pictures Veragraph Film Corporation, of 145 West 45th Street, New York City, is making a special offer of a timely and thrilling film en-

TWO OUTSTANDING MODELS TO CHOOSE FROM

Revere

8^M PROJECTORS



THE REVERE STANDARD MODEL 80

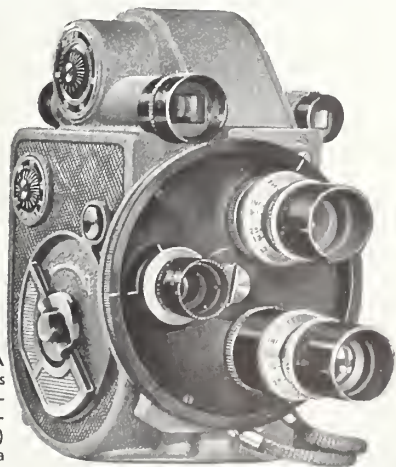
—The sensation of the photographic industry during the past two years, has been constantly improved to provide even greater value. Among the many popular features are *500 watt lamps*, *fast f1.6 lens*, *double blower cooling system* for lamp and film, *larger 15 tooth sprockets* with "safety roller" film guides, *fully enclosed speedy rewind mechanism* with sprocket-gear drive (*no belts in the Revere*). COMPLETE WITH LAMP AND LENS.....\$65.00

THE NEW REVERE DELUXE MODEL 85

—designed for those who want the ultimate in convenient operation, this efficient projector has all of the advanced features of the Standard Model 80, plus a *beam threading light* (no bulb) and continuous illumination during operating period, *helical gear tilting device* for sensitive control in centering pictures on screen, *duo-shield light diffuser* in lamp house practically eliminates ceiling light without interfering with cooling *deluxe lined* carrying case with extra room for reels, lenses and other accessories. COMPLETE WITH LAMP, LENS AND CARRYING CASE.....\$75.00



REVERE MODEL 88 CAMERA
is also available with Bausch & Lomb fast f3 lens in removable Universal Focus Mounting. COMPLETE with Wollensak 12.5mm. f3.5 lens.....\$32.50
COMPLETE with Bausch & Lomb 12.7mm. f 3 lens \$37.50



REVERE MODEL 99 TURRET CAMERA
Has in addition to regular Revere features — such as 5 speeds, Revere Sprocket-controlled takeup, same system as used in professional cameras, (no snubbing of film) Eastman standard spool spindles—an extra optical viewfinder for Telephoto lenses. COMPLETE with one Wollensak 12.5mm. f2.5 lens.....\$65.00

REVERE CAMERAS ARE EASY TO LOAD AND SIMPLE TO OPERATE.

FOR PERFECT projection of your Colored or Black-and-White 8mm. movies, you need the superior illumination of a Revere 8mm. Projector. Whether you choose the well known *Standard Model 80* or the new *DeLuxe Model 85* you can be sure that your pictures will be shown with "theater-quality" steadiness and brilliance. Modern manufacturing facilities and scientific production methods have made it possible to produce Revere Projectors, cameras and other motion picture equipment, with unsurpassed precision and dependability at their remarkably low cost. Ask your dealer to demonstrate the Revere Projectors and to show you the many attractive features of Revere 8mm. Cameras. Write for literature now.

REVERE CAMERA COMPANY • CHICAGO
PHILADELPHIA • KANSAS CITY • MINNEAPOLIS • LOS ANGELES • DALLAS

REVERE CAMERA COMPANY,
Dept. 12HM, 320 E. 21st St., Chicago, Ill.
Please send complete details on Revere 8mm Motion Picture equipment.
NAME.....
STREET.....
CITY..... STATE.....
For Canadian prices, write to Ryerson Film Service,
299 Queen St., West, Toronto.

America's Choice!

CINE MASTER TITLEER



Designed by Hollywood
Studio Technicians for
8mm and 16mm
Camera Users

NOTE THESE FEATURES!

A larger "field area" is created by photographing titles at a 12" distance. This larger area allows more room for hand lettering, printing, drawing, and special effects. Title cards may also be photographed at 4", 6" and 8" in addition to the 12" distance. ★★★★★ Zoom titles and superimposed titles are easily made on the Titleer. ★★★★★ Title backgrounds and animation sets appearing each month in Home Movies are readily accommodated. ★★★★★ Accurate alignment is assured with a custom-made camera base for your particular camera, eliminating all fuss and bother in lining up titles. Bases for all popular cameras are interchangeable on the Titleer. ★★★★★ All parts are adjustable on the Titleer base, making it ideal for table top copy work and ultra close-up photography. ★★★★★ Titleer may be used on any tripod or suspended in a vertical position. ★★★★★ The lighting assembly is easily removed or placed at any position on the Titleer base.

Custom camera bases to fit Revere 8, Eastman Magazine 8, Bell & Howell, Keystone, and all other popular cameras.

\$6⁹⁵

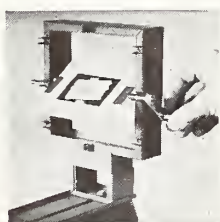
LESS LIGHTS

Complete with two auxiliary lenses, celluloid target, instructions and valuable titling data.

\$9⁹⁵

WITH LIGHTS

TITLEER PROFESSIONAL ATTACHMENT



With this new attachment it is possible to make Turnover, Turnabout, Turnaround, Flop Up and Flop Down, Revolving, Horizontal and Vertical Scroll and Rolling Titles. Superimposed, Pushout or Wipe Off Effect Titles, Zoom combinations and many other professional titles. The Professional Attachment is instantly attached to the Cine Master Titleer.

Professional Attachment \$3⁹⁵

TITLEER ACCESSORY KIT NO. 1

Includes an 8" auxiliary lens, set of 25 Titles and Backgrounds, a translucent screen for rear projection shots and two sheets of clear celluloid for superimposed titles. Complete Kit **\$1⁹⁵**

At Your Dealer or Write to

HOLLYWOOD CINE PRODUCTS CO.

3221 So. Figueroa Street

Los Angeles, Calif.

It's NEW

titled "Two Minutes to Play." Its star is the past All-American on the University of Washington football squad, Herman Brix. It is packed with exciting football scenes, college spirit and sparkling romance.

They are also featuring a series of six one-reel football subjects showing the game as it is taught and played. Coaches from 25 leading colleges collaborated in making these shorts clearly demonstrate important points for both players and fan.

Description of these films and further data may be had by writing directly to Veragraph Film Corporation.



Synchrosound The Presto Recording Corporation, 242 West 55th St., New York City, have completed a demonstration film produced in 16mm, which shows the operation of Synchrosound, new apparatus for making 8mm or 16mm sound movies.

The film is completely synchronized with disc sound accompaniment and speaks for itself in demonstrating and describing application of the new Synchrosound system to home movies.

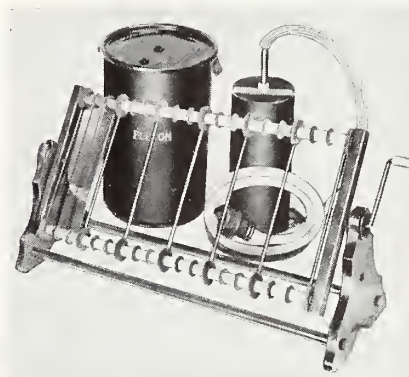
The film is available for showing to movie clubs and other groups and application for its use should be made to Ralph C. Powell, of the above company.

A new, illustrated and detailed instruction book on this new disc-recording system is off the press and available for distribution to interested amateurs.

Dupont Speed Film Superior Pan film, for reversal, is a new high speed 16mm film just introduced by DuPont Film Manufacturing Corporation. Tentative speed ratings are 100 to daylight and 80 to mazda according to the Weston system.

The new film combines fine grain with its high degree of sensitivity but may be spliced with scenes made on slower emulsions without unfavorable comparison.

Complete removal of non-halation backing in the processing gives added brilliancy to projected images. List price includes processing.



Flexon The Flexon Co., 1910 Belmont Ave., Chicago, offers a new compact film processing outfit for 8mm and 16mm films trademarked "Flexon." Included is hard rubber rack for winding film, and two containers for film and processing solutions.

The assembly rack is made of acid-resistant hard rubber and forms

a flexible coil to hold the wire steel supports. These supports are also treated for acid resistance. The rack can be used for three purposes: assembly, processing, and air drying of film.

Flexon comes in three sizes to accommodate 25 feet of 8mm or 16mm film, 50 feet 16mm film, and 100 feet 16mm film, respectively.

Rose Parade Audichrome Pictures Corporation, Pasadena, California, have completed arrangements for production of color movies of the famed Tournament of Roses Parade, as this magazine goes to press,

• Continued on Page 47

THE DA-LITE CHALLENGER *America's Most Popular Screen*



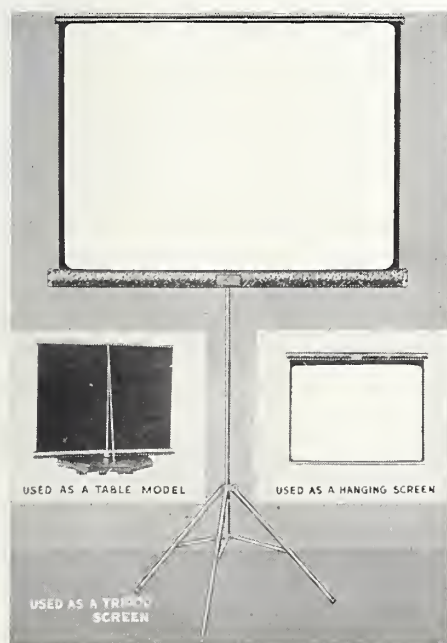
The Challenger is the most convenient of all portable screens. The screen, case, and tripod are all in one unit. It is the *only* screen that can be adjusted to the three positions shown here by merely releasing a spring latch and lifting the extension rod. The slotted extension support locks automatically in place when extended. There are no thumb screws to tighten. The Challenger can be set up anywhere in 15 seconds. Available in 12 sizes, from 30" x 40" to 70" x 94" inclusive. From \$12.50* up.



MAKE YOUR HOBBY *More Enjoyable*

WITH A **DA-LITE** GLASS-BEADED SCREEN

(Reg. U. S. Pat. Off.)



For those who want quality projection at low cost, the new Triple Duty Da-Lite Screen offers many advantages. It can be used in three ways, as shown here. The screen (a 30" x 40" size), folding tripod, and special Da-Lite two-ply support for setting up on a table, are all included for only \$7.50.*

Your treasured movies and stills, of family, friends or vacation scenes, will be *clearer, brighter, and more thrilling than ever*, when projected onto a *Da-Lite* Glass-Beaded Screen. On this screen, *colors* are more brilliant; all shades are faithfully reproduced. Color film, being more dense than black and white, especially needs the stronger light reflecting quality of Da-Lite's Beaded surface. Ask your dealer for a demonstration! See how much brighter the Da-Lite Beaded Screen makes your pictures! Da-Lite quality is the result of 32 years of leadership in screen manufacture. For perfect projection, choose a *Da-Lite* Glass-Beaded Screen! Many styles! Write for literature!

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DU PONT Superior Pan (REVERSAL)



JOE LORBER

A New High Speed All-Purpose Film

EIGHT times faster than Du Pont Regular Pan and three times faster than the old Superior Pan, this new 16mm film is a "natural" for making home movies at this time of year.

Outdoors

In Winter, the extra speed of Superior Pan (reversal) makes up for the sun's diminished intensity. Scenes in slow motion, shadowed subjects, and shots with side or back lighting can be fully exposed.

Indoors

Bright interiors require no additional lighting. Where photofloods are used, their effective range is greatly increased.

Superior Pan (reversal) projects a sharp, bright image on your screen. Shadows are well filled with detail. Intermediate tones have a pleasing gradation. Removal of the non-halation backing in processing permits the maximum amount of light to pass through the film when projecting.

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BETTER FILMS for BETTER PICTURES

With ADVANCED Cinefilmmers...

Wine and Champagne

"From Beer to Champagne" might well be the title of the success story chronicling R. B. Clardy's rise from amateur to commercial movie producer.

Not so very long ago, Clardy was making a name for himself among members of the Los Angeles Cine Club, copping prizes in every contest held by the club.

Today, Clardy's pictures bring him cash instead of trophies. Among his most recent commercial productions is a film on California's grape and wine industry for a prominent vintner. The 16mm production, in color and sound, will be used to exploit an old and reliable line of wines and champagnes.

Theatre Newsreel

Mixed programs of home movies and theatrical films have proven a profitable innovation for a Warsaw, Indiana, theatre owner. He is J. R. Boice, owner-manager of the Strand Theatre. A dyed-in-the-wool cine fan, Boice has been shooting 16mm movies of every important event in and around his home town ever since acquiring his camera about two years ago.

He had an idea his patrons would like to see these movies, which often included themselves as well as the mayor and other civic leaders. Besides, his Wednesday and Thursday receipts were always lowest of the week; needed a stimulant. Boice installed a 750-watt projector in the theatre projection booth and screened 300 feet of movies of the most recent happenings in Warsaw.

His patrons clamored for more. Wednesday's and Thursday's receipts went up to top Saturday's and Sunday's and paid Boice's camera and projector investment in less than 30 days.

"Strand News," as Boice's 16mm newsreels are titled, are a regular feature of his theatre programs every week. Cut, edited and ready for projection is a 400-foot



reel composed of highlights from all the news events screened by him during 1940 which will be featured during his last-week-of-the-year program.

Cinemechanics

Recently organized in San Francisco is the Cinemechanics Club, composed of advanced 8mm and 16mm movie makers whose interests center in designing and building gadgets and improvements for home movie equipment.

Board of directors consists of W. T. O'Dougherty, Ray I. Davis, Robert E. Eas-

• Continued on Page 41

HERE'S HOW!

Many letters have been received from amateurs asking how the amazing pictures of the seagulls and crickets were obtained for 20th Century-Fox's picture, "Brigham Young."

Here is how it was done: With the Great Salt Lake close by Salt Lake City, naturally there are great flocks of seagulls. Also, nearby, are vast grain fields. 20th Century-Fox sent a camera crew to Utah to record scenes during one of these gull "grain-fests." These included scenes of the hundreds of gulls in the air.

The lower portion of these later scenes was masked off. Then the camera crew moved on to Elko, Nevada, where a cricket plague was in progress, and with the upper portion of the scene frame masked off, shot pictures of the crickets.

Back in Hollywood, these two scenes were merged together into one by means of an optical printer.

Far closeups of the actors where gulls and crickets appeared in the scene, the gull and cricket shots were projected upon a background screen in the studio with the actors performing in front of it.

SALE! USED 16MM and 8MM PROJECTORS

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Bell & Howell Filmo-Master 750 watt	139.00	89.50
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Keystone A-72 300 watt	55.00	27.50
Keystone A-81 750 watt	69.50	46.50
Bell & Howell Filmo 57-A 200 watt	190.00	34.50
Standard Projector 750 watt	98.50	37.50
Kodascope E 500 watt	65.00	39.50
Bell & Howell Filmo J 400 watt	198.00	98.50
Bolex 8-16 with 750 watt bulb	250.00	175.00
Keystone A-75 with 500 watt bulb	55.00	39.50

8MM PROJECTORS

Keystone G8 with 200 watt bulb	39.00	\$19.50
Bell & Howell Filmo 122A 500 watt, all geared	118.00	79.50
Kodascope 8-40 with 200 watt bulb	39.00	20.00
Kodascope 8-25 with 100 watt bulb	39.00	16.50
Keystone R-8 with 500 watt bulb	49.75	33.50
Kodascope 8-20 with 100 watt bulb	26.00	11.50
Keystone C-8 with 200 watt bulb	24.75	16.50
Keystone M-8 with 300 watt bulb	39.00	23.50

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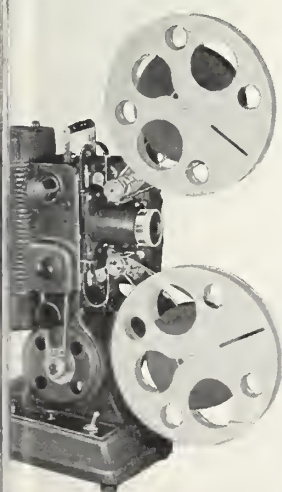
NOW - A Silent Projector you can convert to SOUND!

Ampro 16mm. Convertible-to-Sound Model has 1600 ft. film capacity sufficient for one hour of uninterrupted showing of silent film

With the rapidly growing libraries of 16mm. sound film—for entertainment, education and industry—here is the ideal projector for those who want silent film projection now—but who may wish to switch to sound projection later. Ampro Model "YC" is essentially a sound projector minus the amplifier and sound features, but provided with all settings for convenient conversion to sound. It permits the present user of silent film to enjoy the convenience of the 1600 ft. reel capacity sufficient for one hour of uninterrupted showing of silent film. At the same time it enables him to convert this model whenever he chooses, at a minimum of expense, to the modern sound-on-film projector model "SA"—thus avoiding the "trade-in" losses usually incurred in disposing of a silent projector to purchase a sound projector.

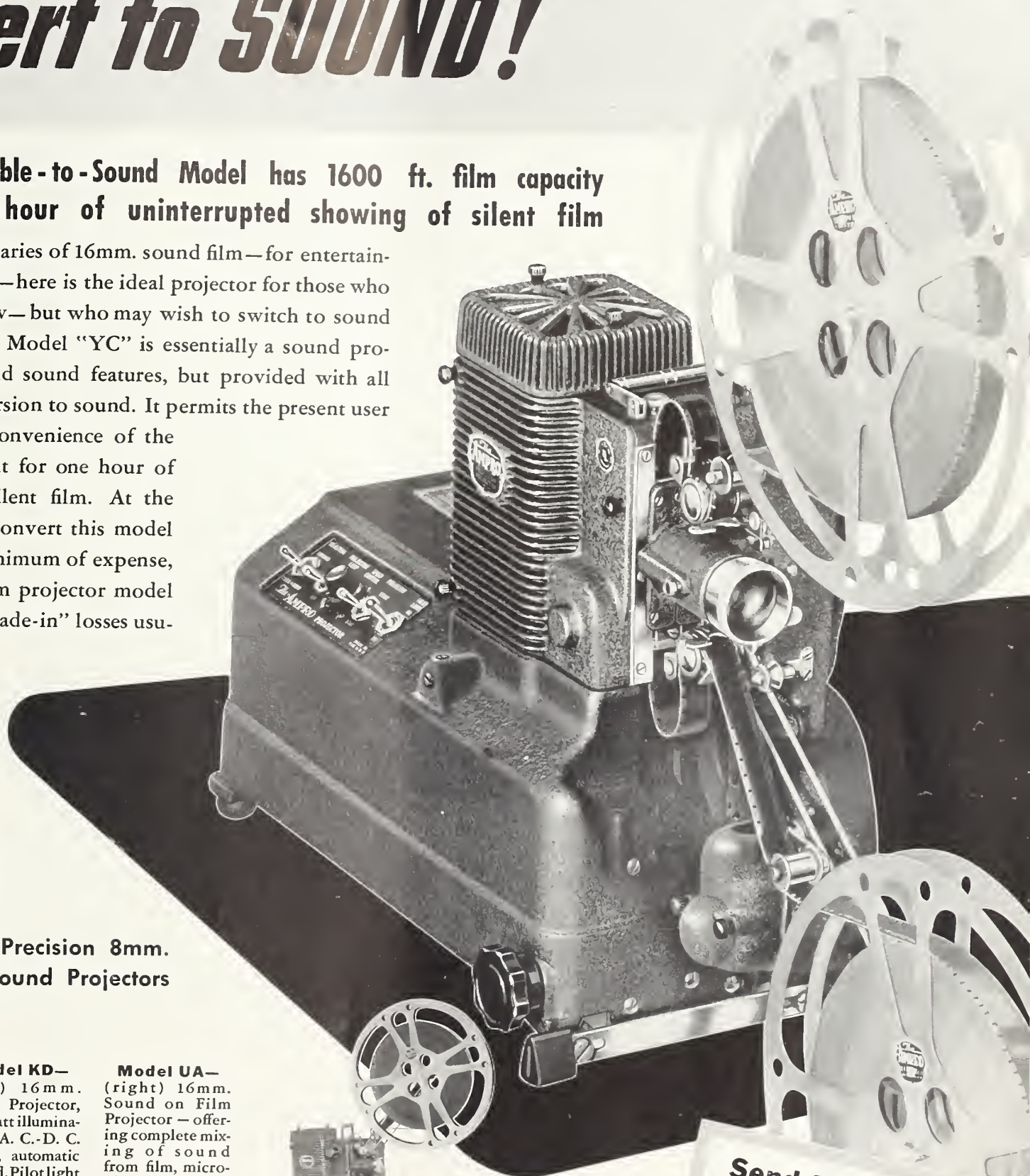
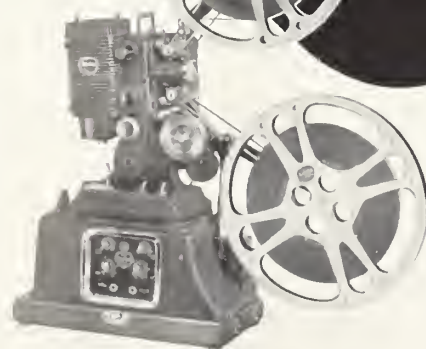
Some of the features of Ampro Model "YC" include: 750-1000 watt illumination; Automatic wind; Pilot Light, F1.6 Projective Lens; Film Reversing Switch; Still Pictures; Attached Folding Reel Arms.

Complete Ampro Line of Precision 8mm. and 16mm. Silent and Sound Projectors



Model KD—
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Model UA—
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Triple S Pan is accurately balanced in contrast. It permits good brilliance outdoors, yet avoids the harsh effects so often encountered under artificial light.

And under poor light conditions you'll find this film will get the picture. It is

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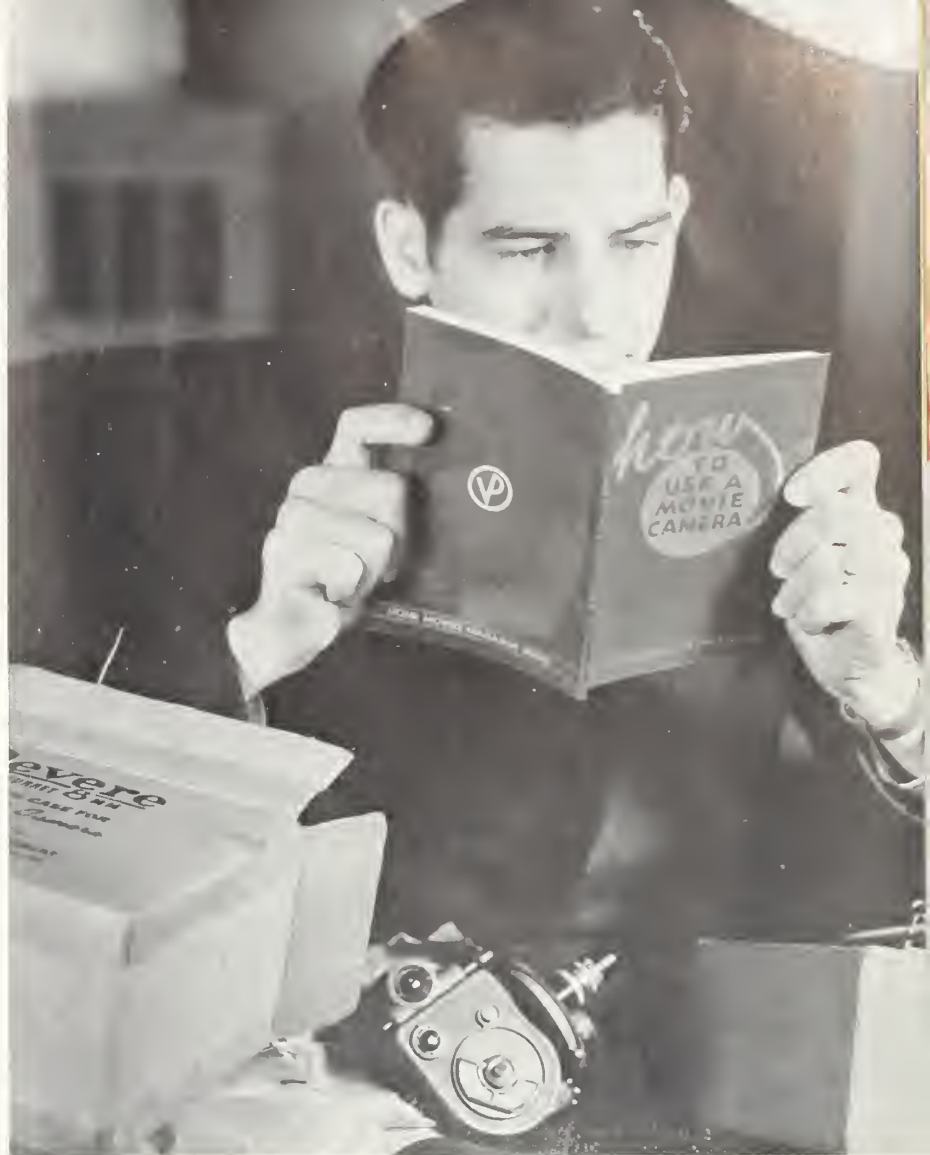
HOME MOVIES

Published in Hollywood

JANUARY 1941

EARLY in the planning of this—our annual Beginner's Issue—we consulted with our Advisory Editors, asking their views on advice most helpful to the beginning amateur. Each of these men have many years of movie making behind them; rank high in the esteem of their respective cine clubs; and their timely words may well be heeded by the man or woman just coming into possession of a home movie camera.

The movie amateur who expects to derive a maximum or pleasure from filming and screening home movies must undertake, conscientiously,



C. E. Bell

What every BEGINNER should know . . .

some preliminary study of his equipment and of the simple technique required for its use. As Advisory Editor Burnwood has so aptly stated: "If one buys a musical instrument, it becomes necessary to take a series of lessons and to spend hours of practice before he is able to appear before an audience and acquit himself creditably. The same holds true when acquiring a home movie camera, although the preliminary study and practice required is not so extensive. Nevertheless, close study and application of simple fundamentals of photography are essential if we are to make movies that will remain interesting indefinitely."

Proper camera operation, of course, comes first in making successful movies. But a pleasing home movie requires even more. It is not complete when, after eagerly awaiting its return from the processors, it is flashed upon the screen. There is editing and titling yet to do. None of this is difficult as will be pointed out in the remarks of our Advisory Editors which follow. — EDITOR.

IN my opinion, the most important thing for a beginner to do is to carefully read the instruction book that was supplied with his camera. After reading it once, he should read it again and make notes concerning any points not fully understood.

These should be discussed with a more experienced amateur or with the dealer who sold the camera.

The beginner should realize that his camera is a precision-built instrument capable of producing excellent results if handled in an understanding manner. All cine cameras—both 8mm and 16mm—are equipped with an exposure guide, usually in the form of a metal plate attached to the front or side of the camera, which indicates the exposure to be used for a given light condition. The exposure values are indicated in numerals preceded by the symbol "f/", for example—f/3.5, f/5.6, f/11, etc. These correspond with the exposure marks or "f/" stops engraved on the lens barrel.

If the camera is equipped with a lens in focusing mount instead of a fixed focus lens, then the focus must be adjusted according to distance of subject from camera, before any film is exposed and prior to shooting each scene. A fixed focus lens is one that is always in focus on subjects from 6 feet to infinity. There are no adjustments to make. It is fixed permanently to focus this way. The lens in focusing mount, has a special adjustable mounting added that enables moving the lens in or out of the camera for more critical focusing

• A thorough digest of the camera instruction book plus a study of the camera's features and working parts will insure successful movies for the new cine camera owner.

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A special **BEGINNER'S** feature

Authored by
J. P. SNYDER

President, Norfolk Amateur Movie Club



C. E. Bell

chasing his camera is to become thoroughly acquainted with it by carefully reading the instruction book that goes with it. He may not be inclined to do this but failure to do so will prove a great mistake. Frankly, I feel that most of the things important from the standpoint of the beginner are clearly explained in the average camera instruction book.

NOW let us see what the proper procedure would be to get a good picture instead of just another roll of film. Probably this would be a simple record picture and at this stage of the game we would not bother to any great extent with continuity. It is well to point out though, that all pictures can have continuity and will be better pictures because of it.

Continuity in movies means to follow in sequence, that is, all related shots should follow each other in their proper order. Therefore, instead of asking all the members of the family to assemble in the yard in a group and then break up and each do something different, all the while the camera is turning, we would make a shot of the house with

You can make **GOOD MOVIES** right

THERE are so many interesting angles to the hobby of making home movies that it is rather difficult to decide which are the most important phases for the beginner to master. Each home movie enthusiast probably has different ideas in this respect. However, to my mind there are certain fundamentals that should be pointed out to the beginner which, if followed by him, will certainly make his first roll of film a completely successful movie and repay him for the time spent in laying a little ground work before shooting his first pictures.

I am firmly of the belief that a large percentage of those purchasing movie cameras are prompted to do so by their desire to have movies of their children, parents and friends, and of this group a small percentage will become intensely intrigued with this fascinating hobby. The "movie bug" will bite them so hard that in no time at all they will be doing their utmost to outdo Hollywood!

The first thing the beginner should do after pur-

from the start!

the children running out and going about their serious business of playing; then a shot of Mother coming out to see how they are getting along. An automobile drives up and Uncle Fred and Aunt Sarah and their children get out. Shots of the arrival, the greeting and the children joining the children in the yard would be swell. The parents group together for a chat while the children are playing, and the arrival of any other friends or members of the family would be recorded in a similar "continuity" manner. Any shots of the activities of the children and parents should then be followed by shots of the farewell and departure of the visitors. This would give us a smooth running movie and still be nothing but a record of the family and friends.

• Learn to hold camera steady. It's not difficult and insures steady, unwavering pictures on the screen. In the position demonstrated above, the left arm, held firmly against the body, provides a solid support for the camera.

• Continued on Page 44

HOW TO USE *your* MOVIE CAMERA

Want to make that first movie successful? Follow the illustrated thumbnail instructions on this page and you'll make pictures equaling those of seasoned movie amateurs . . .



CHECK exposure and focus settings for every scene. Set lens for the established exposure, then for focus—according to distance of object from camera. Cameras with fixed or universal focus lenses require no focusing adjustment.



NOTHING makes a movie so disappointing as unsteadiness and weaving on the screen. Steadier pictures are obtained when camera is mounted on a tripod. A tilt-pan tripod head permits locking camera at any angle; insures smooth panorama action.



IMPORTANT is proper threading of camera which should be done in subdued light. Unless camera provides for simple threading like the one pictured, be sure to allow ample loops of film at top and bottom of film gate.



EVERY scene will be correctly exposed if you'll check the exposure chart attached to your camera and set the lens accordingly. You won't need an exposure meter right at the start—especially for ordinary outdoor scenes.



WITHOUT a tripod, steady pictures may be insured by resting camera on fence, tree stump, or other solid object. In other instances, hold camera against side of building, tree, or telegraph pole and smooth pictures will reward your efforts.



STEADY pictures also may be obtained with camera held in hand. Best is the "rifleman's stance," pictured above—left arm held solidly against body supports camera and prevents body weave. Support is balanced by holding camera firmly against cheek.



DON'T "pan"—don't shoot scenery as though camera was a spray gun. Camera should not move in making picture—only objects within the scene. If you must move camera to follow an object, do so slowly.



ONE, two, three—up to ten—counts this filmer, allowing ten seconds to the average scene. Don't be stingy with film. Scenes too short are worthless—aggravate an audience. Those too long may easily be trimmed to proper length.



DON'T make all shots from same position or camera angle. Alter position of camera frequently—make shots from low or high positions. And most important—move in frequently for closeups. Closeups make your pictures more intimate.



WIND camera spring frequently to insure against camera stopping in midst of a scene. Many form habit of winding spring after every shot. Also refer frequently to footage meter to insure against unexpectedly running out of film.

Photos by C. E. Bell

Authored by
PETER S. BEZEK
Chicago Cinema Club



The editor of the "Cine Crat," monthly bulletin of the Amateur Movie Society of Milwaukee, published an interesting bit of advice in the November issue of his paper which may be reprinted here with benefit to all movie amateurs. As a means of prodding amateurs reluctant to perform even the most elementary of editing chores, he laid down the following rules:

1. Buy a 200-foot 8mm or a 400-foot 16mm reel.
2. Select one, two or three unedited rolls and remove from the yellow cartons.

How to **EDIT** *your first home movie . . .*

I HAVE seen roll after roll of film projected on home movie screens with perfect exposure, careful composition, generally interesting material, and yet not the slightest attention had been given to editing to bring out the best in these pictures.

Editing is by far the amateur's greatest problem—if problem it is—and one which some of our best filers have hesitated to tackle with the thoroughness that marks the rest of their cinematic work.

Even those who have made some effort in editing have ignored the most elementary of editing rules, marked by their reluctance to cut out "fogged ends" and the perforated sections of film after the roll has been returned by the processing laboratory.

Out of focus and badly over- or under-exposed scenes are often retained because they happen to represent something the filer wants vaguely to keep, yet which invariably proves a displeasing note to those asked to view the picture.

Somehow or other, it seems that all of us at first have that urge to hang on to every frame of film, good or bad, exposed in our cameras. There is an aversion to using the shears. This can scarcely be applied only to the "other" fellow. Most of us are—or were—guilty when we first started to make movies. But now that we've made our mistakes and realize the folly of them, the least we can do is to pass along the results of our experiences to the new movie amateur.

3. Throw the cartons in the waste basket, and leave them there.

4. Project each film three times and record or remember contents of each scene.

5. From scene inventory construct continuity.

6. Cut scenes apart and splice together according to continuity.

7. Project rearranged film three times, making notes for further improvement.

8. Make changes noted in item 7, and then show film to another movie amateur for his reaction and criticism.

Few amateurs make any real effort to edit their films until more than one spool of film has been accumulated. After all, there isn't much incentive to cut up a single 50 or 100 foot roll of 16mm film (or the equivalent in 8mm) and splice it together again. But the careful amateur, ambitious to make an intelligent screening of his pictures, will not only trim the bad frames and the poorly exposed scenes from his first roll of film, but he'll splice on at least a main title to tell his audience in advance what the picture is about—even though it be nothing more than a series of intimate shots of the baby. That is the first step in editing any home movie.

The rules recounted above cover the succeeding steps and, in the mind of their author, apply to those amateurs possessing a number of rolls of film which still remain in the boxes in which they were returned from the processing laboratory.

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• Most essential implement necessary for editing is a good film splicer. Later, as the volume of editing increases, a good film viewer or motion editor will be found helpful. An "action" or motion viewing device such as shown in illustration above enables the amateur to see his films enlarged and projected in action.

Authored by
GEORGE W. CUSHMAN

TITLING *provides the "finishing" touch . . .*

AN interesting discussion took place after one of the regular meetings of a certain mid-western cine club recently, and because many amateurs would no doubt benefit from the essence of that discussion, it is presented here in as nearly its exact words as this reporter could remember them.

The program for the evening consisted of a travel film made by one of the more experienced cinefilmmers of the city and was reputed to be an excellent travelogue. Much of it was in color, and many of the scenes were masterpieces in composition. It was this portion of the film which caused the first remark—no doubt by a beginner—that set off the fireworks.

Pausing at the door for a moment as he put on his coat, he commented to a fellow member standing nearby, an old-timer at making home movies, "Very fine film, wasn't it?"

And back came the perhaps too frank reply, "Yes, it will be if he ever finishes it."

To this the beginner responded, "Oh, does he have some more to add to it?"

"Well, I don't know about that," came the answer, "but he ought to add something more if he wants his film to be a finished production."

At any of these points the discussion might well have ended. But either the beginner was getting curious, or the old-timer to whom he was talking had something to get off his chest. At any rate, they continued. "Well, of course I'm quite new at this movie hobby," said the beginner, "but to me it seemed like a fine bunch of pictures. I only wish I were capable of doing so well."

"Yes, that's exactly what it was, a fine bunch of pictures. But not a smooth running movie. For instance, do you remember the name of his film?"

"Why, — a — I don't believe it had a name, or if it did I've forgotten it."

"You're right! It didn't have a name. The least any filmer can do is give his film a name. Did you ever see a professional film that didn't have a name—a main title? Even the travelogues, the comedies, everything but the newsreels have a name of their own. If he had preceded his opening scene with a name of some kind, wouldn't you have been better satisfied?"

"Well, I guess I would. Come to think of it, it did sort of just start up; there wasn't any kind of a beginning."

"Certainly. An amateur who thinks anything at all of his films will give each one a name. And now another thing, if the fellow who took these movies

hadn't been here tonight to explain each scene as it went along, how would you have known what each scene was?"

"You mean you think he should have had some printing thrown in here and there — titles, as you call 'em?"

"Don't you?"

"I thought the talkies had outmoded titles. Talkies have made titles unnecessary, *for the talkies*. But the film we saw tonight wasn't a talkie. And that fellow won't always be present to explain his film when it's shown. Then what does the audi-

● *Continued on Page 36*

● The most popular titler is the "typewriter" model, one of which is illustrated below, and so called because it provides for using small typewritten title cords which are easiest for the amateur to make. Such titlers also accommodate the title backgrounds which appear in **HOME MOVIES** each month.



Authored by

RUSSELL A. DIXON

Pittsburgh Amateur Cinema Club



Alice Mainthorn

Movies of CHILDREN can be interesting, too . . . !

THERE is no greater continuity for a genuine home movie than the happy milestones along the roadway of "growing up." So many of our most active movie amateurs began as a proud parent who purchased a movie camera to make movies of the "new arrival" in the family. Today, even though these filers have advanced to more serious picture making, producing, in many instances, technical, educational, or commercial pictures, they never fail to take time out to add to the continuity of precious home movies of their children.

Frequently movies of the children fail to prove interesting entertainment to those outside one's household. Indeed this can be true if the filer has used his camera merely as a memory-aid instead of a medium of recording interesting and perhaps never-to-be-repeated childhood events. In other words, if he fails to recognize the wide latitude of picture making possibilities his movie camera affords, his movies will be drab indeed compared to those made by the more imaginative movie maker who builds his movie shots into sequences as he shoots.

● Closeups capture childhood antics and expressions, make your children's movies priceless treasures in years to come. And they're the spice that makes such pictures appealing to those outside your household too.

Movies of children, as with those of any other subject, are far more appealing and possess lasting interest when filmed with a little thought to "build up." A single shot of the baby toddling across the lawn can be much more appealing if we make a sequence of shots of this action.

For example, we could begin with a closeup of the child — head and shoulders — as she suddenly looks away to one side as though attracted by some object out of scene. (Her attention can be diverted at the desired moment by another person out of camera range.) Then we move back to a medium shot as the child toddles across the lawn in the direction of the object. (This is the single shot one might ordinarily make.) Next, we shoot a medium closeup as the child approaches the object of her attention — a lone flower in the garden; a dozing cat; or a dog — and then a closeup as she takes the object in hand with perhaps an inquisitive expression on her face.

Here, in four shots, we tell a brief but complete story. We have probably used no more film than might be consumed in shooting the random single shot. And across our screen will pass a fine study of the child in action at long, medium, and close range climaxed by the final closeup.

A good thing for the beginning amateur to remember is to use his movie camera as he would his eyes. When an interesting incident attracts our attention, we unconsciously shift from the position of our first observation to a closer view. For example, turning a corner, we might observe a fire in progress down the street. We respond to a natural urge, and immediately go in the direction of the fire, getting as close as we can. We observe everything that is going on. Our eyes rest momentarily on each interesting phase — arrival of the fire apparatus; the firemen going into action; the sudden

● *Continued on Page 32*

Courtesy Agfa Film



Authored by
R. E. WORSTELL
General Electric Co.



General Electric Photo

ABC of LIGHTING for the beginner . . .

SOMEONE has said, "Light is something you can't take pictures without." It will probably give humanity a glow of satisfaction if scientists ever find out what light really is or even agree as to what they think it is. But we needn't wait for this millennium. It isn't essential at all to know what light is in order to use it. But we do have to know some things about how it is used.

Nature's light—sunlight—is pretty good. However, it has its limitations. Man-made light admittedly does not afford the illumination provided by the sun but it does offer controllability as to its amount, direction, and color.

At nightfall, or even indoors in the daytime, the home movie cameraman is on his own so far as lighting is concerned. What items must he have in order to make indoor shots? They are:

1. Light sources (Photoflood lamps).
2. Reflectors.
3. Exposure tables or meter.
4. If married, a patient, tolerant, understanding spouse.

Photoflood lamps are small, powerful, inexpensive tungsten filament lamps. Physical size of the No. 1 is about the same as that of a standard 60-watt lamp, while the No. 2 size has the same physical dimensions as a 150-watt lamp. The No. 1 lamp draws 250-watts; the No. 2, 500-watts. Although short in life, as judged by ordinary house lighting lamps, Photofloods burn sufficiently long for shooting hundreds of feet of film.

One of the first questions in the mind of many beginning amateurs is, "Will the light from a Photoflood lamp injure a baby's eyes?" So far as is known, there is nothing in the radiation from a

light source of this type which is harmful to eyes.

Man's progeny have for countless centuries been reared under sunlight which provides illumination far in excess of that from Photoflood lamps. The point to remember is that the baby should be placed so that it is difficult for him to look directly at a light source, or to employ some sort of diffuser in front of the source to reduce its brightness. Also, that a diffuser absorbs at least fifty per cent of the light.

Reflectors are important. They collect and redirect a maximum amount of light into a useful zone. With a good reflector at least three times as much light is directed at the subject as from a bare lamp. Reflectors for Photoflood lamps are readily

• Continued on Page 40

• A single photoflood lamp in a reflector will give adequate lighting for such scenes as that of the child and dog above. As the amateur progresses in the use of lighting equipment he will light this same scene with two or more light units or with the aid of a flat reflector as illustrated in the lighting diagrams below.

Fig. 1

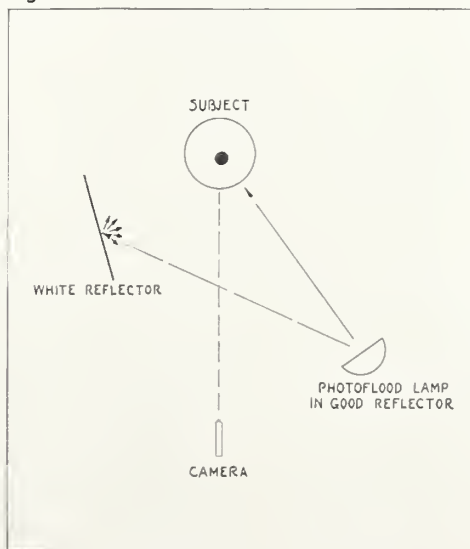
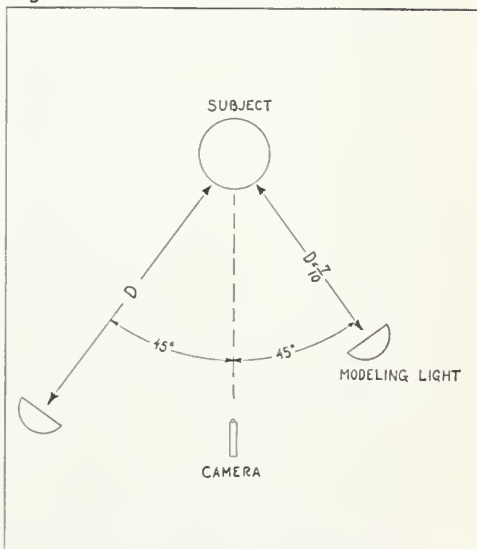


Fig. 2



Authored by
ARTHUR MILLER, A.S.C.

20th Century-Fox Film Corporation



Arthur Miller

• To lend on "outdoorsy" atmosphere to a closeup about to be filmed on this setting for 20th Century-Fox's current production, "Tobacco Road," a single branch of a tree secured to a metal stand in center of the stage will throw a soft shadow of its leaves over the faces of the characters. The "sunlight" effect is produced by small spotlight to be seen in the distance at left.

shadows from a tree outside of the scene, fell across the setting, probably upon the faces of the characters. This tends to break up the monotony of flat lighting and lends a true, natural effect to the scene.

Lighting in motion picture photography today has developed to a point where a well-lit scene is no longer good enough to bring praise or even notice to the cinematographer. The lighting must be different; must add dramatic value to the scene and consist of effects rather than volume of light. The shadow of a window frame or of venetian blinds suggests bright sunshine outside. The shadow of a locomotive on the station platform, or of prison bars on a cell floor gives atmospheric punch to such scenes.

Until recently, most shadows observed in scenes were for practical purposes. Today, nondescript shadows are cast in sets on walls, across faces, or anywhere they might add a dramatic effect. Many exterior scenes are shot inside enclosed studio stages which make the shadows of trees and branches logical; and I believe the pleasing effects achieved in this manner have done much to elevate art in motion picture photography.

STUDIO cameramen are forever aiming for more reality. They may be likened to the old masters whose paintings hang in the best of art galleries of today. And thanks to the faster films now available, they are able to obtain more natural effects because of their ability to work in shadows and subdued light.

Think how successful a cameraman, filming a picture back in 1912, for example, would have been shooting a closeup in the shade of trees. It just wasn't done in those days. The action was kept right out in the open all of the time wherever the most sunlight was available. Lighting was flat and unnatural but acceptable according to the standards of those days.

Oddly enough the implements necessary for imparting natural, artistic effects are readily available to amateur and professional alike. The important thing is to recognize them, or perhaps first — to recognize the particular effects which lend the most dramatic values to a scene.

The next time you are in the garden or go picnicking beneath the trees in the park, notice how the shadows of the leaves and branches cast on the

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SHADOWS *lend artistry* *to cine photography . . .*

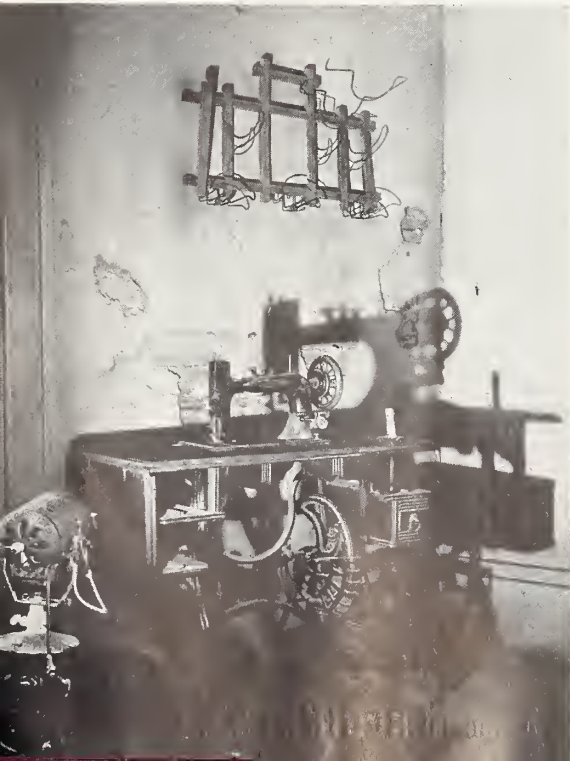
• Dramatic emphasis is given the scene below by casting shadow of venerable sewing machine against wall. A single baby spot in foreground furnishes the shadow light for this scene from "Tobacco Road."

IN the motion pictures screened in theatres today, many movie amateurs have been quick to sense the trend toward greater dramatic lighting effects which mark the better Hollywood productions. The practice of casting shadows into a scene has definitely changed photography of motion pictures, and alert amateurs, eager to improve their movies with similar effects, have besieged studios for data on this new technique.

Arthur Miller

Nor is this technique altogether new. Some cinematographers of the old silent picture era used it. It became lost for awhile when the advent of talkies introduced other problems to occupy the cinematographer's waking hours. Then, as the use of incandescent lights began to supplant sunlight reflectors for boosting light into exterior scenes, the shadow technique blossomed anew. Today it is one of the principal mediums for achieving artistic lighting effects — or perhaps I should say shadow effects — in interior as well as exterior sets.

You will probably recall many recent movies in which the lacy pattern of leaves,



Reported by
A. V. MCCARTHY

Meet the first 100% REEL FELLOWS club!

OUR congratulations to the Prospect Reel Fellows Club—new Holyoke, Mass., chapter of the Reel Fellows and first 100 per cent Reel Fellows club in America!

The first charter—charter number one in the great national fraternity of movie amateurs—was recently issued to a group of cine enthusiasts in Holyoke. As soon as the charter was granted, this new club, under the leadership of President Ray Gagnon, its secretary-treasurer, Henry M. Bader, and Don Cramer, was besieged by Holyoke movie amateurs for membership. Enthusiasm surpassed the directors' expectations. Eight men attended the club's first organization meeting; within three months, sixteen names were on the membership roster. More are coming into the club at each meeting. Likewise, reports are reaching the national secretary that more 100 per cent Reel Fellows clubs are being formed daily in all sections of the country.

The personnel of Prospect Reel Fellows Club reflects a cross section of Holyoke community life. Its roster lists business and professional men. Dean of the group is Howard Robinson, who has been shooting movies for four years. The baby member, Francis C. Burnett of nearby Aldenville, took up the hobby two months ago. The average camera experience of Prospect Reel Fellows is but a year and a half.

If the editors of HOME MOVIES had endeavored to chart a model club, they could not have improved upon the organization plan of the Prospect Reel Fellows. Its slogan is cooperation and mutual helpfulness. Monthly meetings are held, at which any member is at liberty to get up and "speak his piece." At each session some topic pertaining to movie equipment is discussed. At the December meeting, for instance, the functions of exposure meters was considered. While the study of technical matters has proved interesting and informative, the group has been careful not to permit itself to become too scientific in its discourses. A highlight of each meeting is the projection period. Members run off their films and, in

somewhat clinical fashion, receive criticism, correction, suggestions for improvement and perhaps advice as to how the subject might have been otherwise treated.

The critiques usually take the form of round-table discussions of titling technique, lighting, composition and editing; the comparison of color and black and white film, the use of filters, lenses and other accessories and equipment that will insure the motto, "Happy Shooting," becoming a truism.

In line with the spirit of good fellowship which underlies the Reel Fellows movement, Prospect is planning a movie-making adventure on a "Snow Train" to the adjacent White and Green Mountain country and possibly to Dartmouth's Winter Carnival at Hanover, N. H., to film snow sports. Spring plans call for a series of picture-making motorcades through the Connecticut River Valley. A red letter event is to be a club picnic in which families and friends of the club membership will participate.

With the Reel Fellows Club lapel button now a familiar insignia in scores of cities and towns, in-

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• Only a few months old, the Prospect Reel Fellows Club boasts a membership of 16 and is growing fast. Pictured below are its present members: Front row, left to right: Dr. George A. LaBelle, Emil E. Haesert, Henry M. Bader, secretary-treasurer; Raymond Gagnon, president; Howard Robinson, Paul Brochu and Theodore Desroches. Back row, left to right: Ernest Couture, Cosmir Filipok, Daniel S. Aitchison, John B. Nodeou, Jr., Albert J. McCasland, Francis C. Burnett, Lester Bellerose, John Chliszyk and Don Cramer.





Reported by
J. H. SCHOEN

"Three Wishes" — MOVIE of the MONTH...

• Reproduced above are enlargements of frames from Earl Cochran's 8mm Kodachrome picture "Three Wishes," voted the Movie of the Month for January. Below: Earl Cochran of Colorado Springs, Colo., and the Bolex camera with which he filmed "Three Wishes."

Knutson Photo



IT was not until after the editors had unanimously voted Earl Cochran's fine 8mm Kodachrome movie, "Three Wishes," the Movie of the Month that we learned what an important part HOME MOVIES magazine had played in its production if not its success.

There was, for instance, the trading notice inserted by Cochran in the "Swappers" column in the October 1939 issue of HOME MOVIES that brought him much-needed scenes of cotton fields for his picture. And there was the titler Cochran built from plans published earlier in HOME MOVIES that enabled him to make the excellent titles for "Three Wishes" which, in addition to contributing much to the success of this picture, makes Cochran a contender to be reckoned with for the 1941 HOME MOVIES' trophy for outstanding achievement in titling.

A bare 125 feet in length, "Three Wishes" is another one of those good things that comes in small packages. It is an excellent example of a delightful and original fantasy told briefly through clever camera technique.

The story concerns a housewife who attends an auction, buys an antique silver coffee pot, and enjoys a brief but disappointing interlude of magic transfor-

mation. After the fashion of Aladdin, she rubs the coffee pot and a genie appears to grant her three wishes.

But before we relate the fine points of the story, a word or two about the opening titles — as fine a professional job of title-making as one would expect to see in a Hollywood production.

Fading in on the screen is a pictorial background of the opening series of titles — a board fence nicely framed by overhanging boughs, etc. From a paint bucket on the ground nearby emerges a brush, motivated through excellent single frame photography, and paints the words "Helen and Earl Cochran" upon the fence. This lettering wipes off and the brush continues to paint "Present," which in turn is lap-dissolved into the main title, "Three Wishes." This is followed by credit titles for photography and recording, and an apology to mythical Aladdin, whose magic lamp furnished the inspiration for this picture.

The first scene depicts the housewife, played by Mrs. Cochran, entering an auction house. Inside, the auctioneer, played by the producer, is asking bids on an antique silver coffee pot. The housewife is successful in the bidding and takes the prized coffee pot home with her.

While polishing the new possession in her kitchen, the image of a genie magically appears

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Thrills galore in latest film COLLECTORS' gem!

I'VE just witnessed a screening of what is probably the most sensational movie ever made available on 8mm and 16mm film! I saw scenes of two of the year's most spectacular events—scenes that far surpass any that appeared in theatre newsreels following occurrence of the events. And I realize more than ever what a boon it is for home movie enthusiasts now to be able to get swell movies of such events just as theatres do.

When a catastrophe like collapse of the Tacoma Bridge occurs, we just naturally wish we'd been there to make movies of it. Or when we hear of such sensational surprises of war as the battle of Oran, we realize—horrible and all as war may be—occurring every day are dramatic events that would make thrilling movies for our home film library, perhaps to become priceless documents in years to come.

Fate usually arranges things so accidents and catastrophes occur when no cameras are around. In this she does not always bat 100 per cent, as witness the movies made of the famed Hindenburg disaster and, of course, of the two events already referred to—Tacoma Bridge Collapse and the Battle of Oran which Castle Films obtained for their special new home movie release, "Super Thrills in the News," just screened for me.

When movie shots of such events are made available in 8mm and 16mm and in sound and silent editions, then all restraint can be thrown aside and the availability of films of such unusual nature can truthfully be marked down as an accomplishment of the utmost benefit to every owner of home projectors and particularly to the collector of rare movie films.

Grasping the significance and the surging inter-

est of the public in general, and of home-movie projector owners in particular, in the eerie collapse of the Tacoma Narrows Bridge, Castle Films jumped into action to make this unbelievable battle of Nature against man's handiwork available to all home movie collectors.

This would have seemed enough to the average person.

But when the provisional government at Vichy, France, released from censorship movie footage that was taken during the great naval battle between British and French fleets at Oran, Algeria, Castle Films double-jumped into action again.

The most powerful units of France's naval strength are shown riding the peaceful waters of the harbor of Oran, Algeria. Petain has just surrendered France to the Nazis. Supposedly, everything French goes with it, including the fleet. Admiral Gonsoul lies expectant of orders in this Mediterranean port.

ELEVEN days after the armistice signing at Compiegne, Britain decides that the fleet of her former ally must not fall into the hands of the Axis partners.

"Super Thrills in the News" shows French crews tense as warships of the British fleet appear off Oran. A cutter brings an officer from Admiral Somerville, commanding Britain's ships. The officer hands an ultimatum to Admiral Gonsoul, asking that the French join with the British, scuttle

By JACK IRWIN

• Pictures above, reproduced from frames of the Castle Film, "Super Thrills in the News," show vividly the collapse of the Tacoma Bridge. The movie depicts the event from beginning to end in such startling scenes as to leave one breathless. Below are reproductions of scenes from sequence of some film, picturing fall of Oran. Highlights of the film are thrilling shots of actual combat between warships that reduced France's once great fleet to junk.

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Fig. 1.



Fig. 2.



• These photos are enlarged 16mm reproductions and illustrate the wipe-off effects that may be made with the "Glorified 16." Highly professional in quality, these wipe-offs parallel those made by the professional on 35mm film with far more complicated equipment.

Here's "Glorified 16's" bag of TRICKS...

IN conducting this series of articles on the "Glorified 16," it would be hardly fair not to include a brief synoptic outline of what can be accomplished with the converted camera.

Authored by
ARTHUR H. HART

With construction and painting of the added equipment completed, the owner should be fairly well acquainted with workings of the adapted parts.

The top counter on the effects box (shown at (A) in Fig. 3 on this page) is used for keeping track of the main footage on the film. In order that it may be possible to rerun a film through the cam-

Fig. 3.

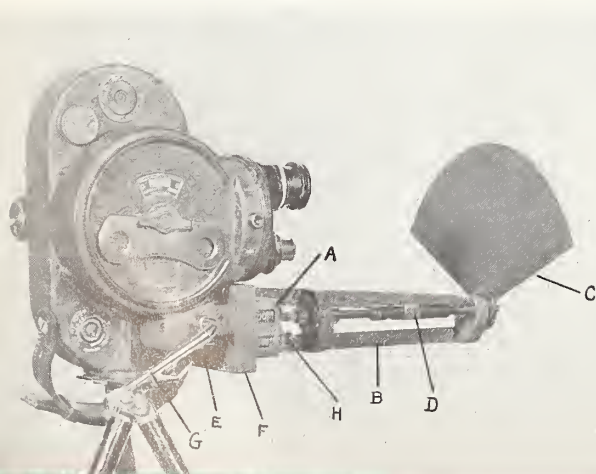
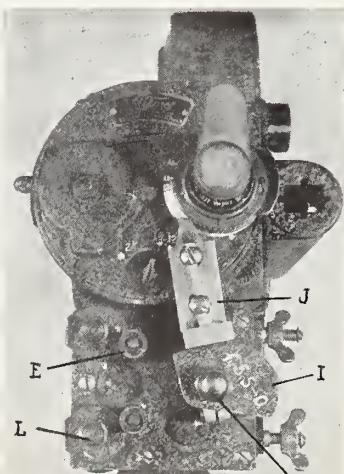


Fig. 4.



era for super-imposing, etc., it becomes necessary that some standard of threading the film be established.

The simplest method I found was to thread the camera in the usual manner allowing seven perforation holes visible in the top loop and six holes in the bottom, with the end of the film just touching the bottom takeup spool shaft.

SIX or eight inches of film should be run off so that the film may be threaded on the bottom spool. With this done the top counter (A) is set to 0000.0. Release a few frames to see that all goes well, replace the door and the film may then be run up to the point of where pictures are ready to be taken. When using Kodachrome, this point is some 5.8 feet into the film and for a safety factor it might be well to consider 6 feet as the starting point.

However, if it is desired to check the actual starting point, the lens should be removed from the camera and the film observed for the serial number which is punched through it. Exposure of film prior to this point is useless as it is trimmed off by the processing laboratory.

To make a wipe-off place the fan bracket (B) on the effects box, then attach the fan (C) to the end of the shaft. See that the advance sleeve (D) on the fan shaft is pulled back towards the camera. This places the fan in a retarded position.

The fan blade is then adjusted so that it hangs straight down. When the point is reached to start the wipe, the effects shaft button (E) on the camera side is quickly pressed in. This engages the gears in the effects box (F) so that the wipe-off fan starts to rotate. As the fan reaches the zenith, or top, stop the camera; push the advance sleeve out away from the camera so that the fan is advanced. Attach the hand crank (G), cover the lens and wind the film backwards and at the same time taking up the slack in the top film chamber with the backwind knob, until the fan is once again upright.

As the next scene is started the fan will rotate gradually opening the full scene. As the fan rotates free from the lens field, press the effects shaft from the front side. (See H.) This stops the fan from further movement, and if it is desired to end this scene with a wipe, the advance sleeve (D) is quickly pulled back so that the fan is once more in starting position. When ready to start the wipe the whole procedure is repeated.

To explain the operation of a wipe is very simple. The fan coming up and being a dead black does not allow exposure of the film. And as it moves upward, it chops off a portion of the scene being taken a frame at a time until the whole scene has been wiped-off or obliterated.

By advancing the fan blade, the portion of the film already exposed is protected from double exposure, and the portion previously "blacked out" becomes exposed. The result, a perfect synchronized lap between the two pictures taken with a thin line dividing them as shown in Figs. 1 and 2.

It must be kept in mind that the type of fan described is by no means the only kind that may be used.

Fans with different shaped edges, such as curved,

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1.



2.



3.

Three pictures that rate STARS . . .

IN the reviews of readers' films that appear each month in HOME MOVIES may be found many ideas that can be adopted by other filers. Each picture selected for published review is chosen with this idea in mind—to benefit other amateurs. Frequently in these reviews, errors are pointed out with suggestions for their correction, which serve to guide other amateurs with similar problems.

Following are reviews of three films recently screened by the editor. All present good filming ideas worthy of consideration by amateurs seeking new suggestions for home movies.

"A BEASTLY DREAM" ★★

300 Ft. 8mm — by M. D. H.

Continuity: The continuity of this picture involved a swell running gag idea that might well be applied to any movie of an outing, picnic, or visit to a zoo. It consisted of a doll—or rather a puppet—manipulated in various scenes in a manner that tied together a number of otherwise general scenes made by this filer on a visit to a public park and zoo.

The story opens with father reading the funny paper. At the moment he's concentrating on Pug of the "Boots" comic strip. There's a closeup of one of the cartoons as one character makes the remark that a certain party couldn't hunt—couldn't even shoot an animal in the zoo.

At this point father dozes off, and as he slumbers he dreams of the characters in the comic strip. The character, Pug, comes to life in the form of the puppet, and thereafter is seen frequently as father and daughter visit the zoo. The puppet frolics about the windshield and radiator of the car en route to the zoo. After they arrive, the puppet climbs fences, points out the text of signs about the zoo, and otherwise puts in a comical and frolicsome appearance frequently enough throughout the picture to add a jovial note and heighten interest in the picture. All of this was good treatment for this type of movie.

Editing: The material used was well edited. The only distracting note was in those scenes where the daughter is shown manipulating the doll. This hardly fits in with the dream idea. There were also

some scenes of other people, not concerned with the theme as represented at the beginning of the story, that should have been eliminated and saved for another picture.

Titling: Generally speaking, all titles were well exposed and nicely centered on the title cards.

Suggestions for Improvement: In our opinion, the story would be greatly strengthened had the little girl dreamed about the doll instead of the father. It would seem more logical. Or, the dream idea could have been dropped entirely and instead, the picture could open with the little girl spanking the puppet-doll and putting her to bed. Then as the girl left the doll alone, the doll would get out of bed and scamper away—filmed in stop motion. A title inserted here would tell that the doll was running away from home, and thereafter it could be shown frolicking about the car, and later following the little girl and her father about the zoo.

Equipment: Bell & Howell 8mm turret camera; 1/2-inch f/2.5 lens; 1-inch f/1.5 lens, 1 1/2-inch f/3.5 lens; exposure meter; tripod; and unipod.

"THE DAY'S WORK" ★★

200 Ft. 8mm — By M. A. B.

Continuity: A very complete and nicely worked out picture conceived and produced by a woman superintendent of a hospital. In the main it is a record of a day in a hospital as lived by the average nurse.

The story opens with a nurse entering the hospital to begin her day's work. There are scenes of unpacking clothes; then the nurse sits down at a desk and writes a letter to her mother, telling she has just obtained work at the hospital and that she does not expect the work to be very exciting. Presently there is a call for her to go on duty.

Thereafter the work she does and the experiences she goes through are pictured by this cine-filmer with a deft camera hand. Our only criticism is that there should have been more closeups in a picture of this kind.

Some of the interesting scenes were:

Preparation of patient and administration of blood transfusion.

The group of pals which follow a boy to the hos-

Reviews by
THE EDITORS

• Pictured above are enlargements from: 1, "Safe and Easy Skating," an 8mm picture; 2, "The Day's Work," also filmed in 8mm; and 3, "A Beastly Dream," an 8mm fantasy filmed in Kodachrome.

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• Orbette A. Homer, Dallas Technical High School instructor, has on his own initiative and efforts completed a film treatment of the activities and functions of the Technical High School, Dallas, Texas. The medium of 16mm movies proved an ideal medium for selling the high school to its constituents.

SCHOOL *sells activities* *with 16mm movies . . .*

By IRA LANCELOT, JR.

THAT educational subjects, filmed and presented via home movie equipment to school audiences, are becoming one of the most important factors in use in "selling" lessons and messages to students is well known to most of the educational fraternity in the United States. That the same technique and the same equipment can be actively used to "sell" the school itself and its activities to the public, the people who support it, is another facet to the same jewel which has been developed and put to good use by Orbette A. Homer, versatile instructor in Dallas Technical High School, Dallas, Texas, who has, on his own initiative and by his own efforts, completed a complete film treatment of the activities and functions of the Technical High School itself, to the considerable furtherance of

the ends for which the institution exists.

The Technical High School, a vocational unit in Dallas' public school system, participates along with other schools in the Dallas Department of Visual Education, which supplies visual aids on requisition to the various schools for use in conjunction with their scholastic subjects. As an instructor and user of the visual aids supplied by the system, Homer was aware of the efficiency with which visual apparatus puts over and drives home a message. At the same time he was keenly aware that few people knew what the Technical High School actually was, what it taught and what opportunities it afforded. He hit upon the idea of "selling" the high school to its constituents in the same manner that the professional visual aids sell studies

and knowledge to pupils.

"Even people whose children were attending the school knew exactly what went on there," comments Homer, "and in present-day conditions the importance of the work done in a vocational school is growing rapidly. The vocational school is an important link between the public and the nation's defense program. It was not practical to attempt to bring outsiders in to view the school and its classes in operation, yet we felt that a better knowledge and understanding of our work would result in more appreciation and a more wholesome relationship between parents, teachers and pupils, between the school and the public. The medium of movies seemed the ideal, and indeed the only bridge for the gap."

THOUGH the school is now contemplating an expansion, whereunder there will be a department of photography, taught by Homer, under the present set-up there is no department nor budget for such a project as that Homer undertook. Accordingly, the job was done with his own equipment, at his expense, and filmed, edited, spliced and captioned entirely by him. Homer used a 16mm Cine-Kodak, Model B, in filming the school's activities, with an f/1.9 lens for close work, and a Kodak anastigmat f/4.5.45 telescopic lens for distance work. For the lighting of difficult classroom scenes he used lighting equipment pieced together by himself, totaling up to 30,000 watts. Incidentally, though the school does own one projector and stereopticon, Homer has donated his own equipment for its use in applying the visual aids from the Visual Education Department.

The filming was begun without scenario. Homer's motif being to "show outsiders what goes on in Technical High School," and to that end he simply routed himself through the school to embrace every worth-while activity, timing his sequences so that every class and activity was presented in actual everyday operation, and in activities best calculated to illustrate the aims of the school and its methods of accomplishing them. He had a four-fold aim to fulfill in each sequence: to present the school and its facilities, to show what it was doing, how it went about it, and something of what it was accomplishing.

Homer proceeded with his filming more or less at random, taking each class at a time when its activities best represented a cross section of its true aims and operation. In his sequences he covered classes in Commercial Art, Home Economics, Domestic Science, Design and Fashioning, General Mathematics, Diversified Occupations, Machine Shop, General Mechanics, Auto Shop, Foundry, Electric Shop, Welding Shop, Wood Shop, Printing Shop, Typing, Journal-

ism, Student Employment Bureau, Senior Councillor, Part-time Student Training Program for employment, Drafting, Physical Education, First Aid, Dramatics and Plays. All scenes were filmed in actual class procedure, in a continuity designed to show not only the academic side of the school's instruction but the activities which correlated the academic work and which rounded out the students' education in making them capable of applying their technical training in a practical manner.

With all sequences shot and processed, Homer worked many hours at the editing and splicing, making and inserting the captions himself, finally completing a film consisting of two 400-foot reels, with a showing time of some twenty-four minutes. It then remained for him to merchandise the film and secure an outlet for the ideas he had captured on the film.

Soon an opportunity presented itself for him to suggest the film as a special feature for a Parent-Teacher Association meeting; the showing was arranged and, with that first showing, the success of the project was launched. The immediate result was a deluge of requests from other bodies and other schools to show the film, which has since been shown to such a widely diversified range of organizations as the Dads' Club, other P.-T. A. sections, special church programs, Kiwanis Club, Merchants' Exchange, Dallas Readers' Club, Rotary Club, and private luncheon clubs, as well as public school assemblies. The High-

land Park Knox Theatre learned of the film and arranged a showing, which had to be repeated to satisfy the residents' interest. The visual education section at Southern Methodist University requested a showing for its vocational students.

The results so far have been everything Homer had hoped for, manifested in hundreds of telephone calls, letters, both within the city and from other cities, publicity in both Dallas newspapers, recognition in the Victor News Reel of Davenport, Iowa, and compliments from almost the entire educational system of Dallas. Not only was interest and sympathy in the Technical High School immediately strengthened, but the visual education activities in all schools showed an immediate increase. Among one audience were two Hollywood film technicians, who complimented Homer's work on both subject matter and technical excellence.

The project is being actively continued by Homer, who is adding film sequences and slides to illustrate specialized types of work done in the school. He plans to make available a special reel on each specialized type of work, as well as the general film showing all the activities in the school.

In addition to being instructor in mathematics and foundry in the school, Homer will take over the photography class under the enlarged facilities, and has made numerous slides of safety factors and shop practice for teaching other vocational subjects.

reels, 16mm silent, produced and distributed by Walter O. Gutlohn, Inc., New York City.

Handicraft Teaching Films

A series of six new instructional films dealing with handicraft arts is announced for release by Garrison Film Distributors, Inc. The films have been produced in cooperation with the Universal School of Handicrafts under the supervision of Edward T. Hall, director of the school.

Arthur Browning, writer for photographic publications, and independent film director and producer, directed this series which is keyed for adult and elementary school use. The six one-reel films are:

Elementary Manual Training.

Marionettes, Construction and Manipulation.

Elementary Bookbinding.

Loom Weaving.

Decorative Metal Work.

Leather Work.

Handicraft manuals, published by the Universal School of Handicrafts, will be available for use with the films.

Journalism

Opening with dramatic scenes depicting the varied life of a newspaper reporter, this film goes on to describe and display his work in various specialized capacities such as society, sports, music and drama, finance, politics.

The educational preparation for journalism is carefully presented, pointing out that the journalist's activities touch upon all phases of society. He needs basic training in psychology, sociology, political science, history, literature, economics, basic law, and writing. Pre-experience can be gained in the English, Social Science, and Journalism departments of his school, helping him to decide whether this is to be his chosen field. 400 feet, 16mm, distributed by Vocational Guidance Films, Inc., Des Moines, Iowa.

Eastman Teaching Films

Three new 16mm silent films are announced by the Teaching Films Division of the Eastman Kodak Company, Rochester, N. Y. Titles are:

"Yugoslavia"—The simple peasant life on a small Yugoslavian farm; the growing of vegetables and flowers for commercial seed, and threshing of the seeds; hog raising; rug weaving; use of modern machinery on larger farms; an elementary school; Belgrade, the capital, including waterfront scenes, the old fort, the modern city with its market place, street scenes, railway depot, and public buildings. One reel (approximately 400 feet), 16mm black-and-white.

"Bulgaria"—Urban and rural life in Bulgaria. Characteristic street scenes,

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New Film Releases

Power Behind the Nation

Completion of a dramatic new color and sound motion picture, "The Power Behind the Nation," which tells the story of bituminous coal, was announced recently by the Norfolk & Western Railway Company.

The movie depicts the importance of the bituminous coal industry to the economic life of the nation, and shows the various phases of coal production. Scenes in full color picture the origin of coal, mining, processing, transportation, distribution, uses as a fuel and as the source of countless valuable by-products.

In production eight months, the 16mm Kodachrome film, which runs approximately 38 minutes, has been narrated by Bob Trout, well-known Columbia Broadcasting System news commentator.

A special cameraman, employed by the N. & W., traveled more than 15,000 miles in order to get accurate shots of mines, tipples, trains, boats, factories and homes—everything to portray bituminous coal

as "The Power Behind the Nation." It is understood that this is the first time color moving pictures have ever been taken in the interior of a coal mine, thousands of feet beneath the surface of the earth.

Elements of Photography

This is strictly an instructional film which shows in detail all the steps involved in taking, developing and printing a good picture. The procedure used in the film is based upon the training methods of the Signal Corps of the Army.

With the widespread interest in occupational training for national defense, Walter O. Gutlohn, Inc., stresses the importance of their series of vocational motion pictures on aviation mechanics. The first two films in this series are ready for release and have been made with the cooperation of the Roosevelt Aviation School, Long Island, N. Y., an accredited CAA training school. Two



Background Prop

I found it difficult to get pictures of small children under photofloods and the side of the house offered a very unattractive background for such pictures filmed out-of-doors. So, I made the valuable prop illustrated in the first of the two photos above. It consists of a panel of plywood painted white on one side and a dark color on the other. It is sufficiently large to place behind a group of two people for medium closeup shots such as that of the mother and baby shown in the second photo.

— Clifford L. Hedberg.

Moving Backgrounds

If a moving or realistic background is desired for titles, place black gummed title letters on windshield or side window of your automobile and photograph title and scene as car is in motion. A fairly light background or scene should be selected.

In a similar way a novel rolling end title may be filmed by placing thin gummed letters spelling "The End" on the glass of one of the car windows. Roll down the window, then with camera mounted within the car, shoot the final scene of your movie and gradually wind up the window revealing the words "The End."

— Earl W. Dible.

Winding Back Film

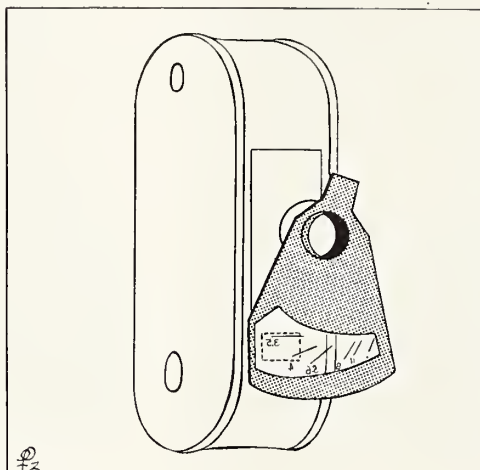
If yours is one of the new Model 90 Cine Kodak Magazine Eights, you can film trick effects that require backwind-

THE EXPERIMENTAL

ing without having a backwind built into your camera. To wind back the film, all that is necessary is to stop camera, take out the magazine, turn it over and replace it. With the lens capped, let the camera run until the desired footage is wound back. This may be determined by watching the footage meter.

Then replace film magazine in camera right side up; re-set footage meter by counting back *twice* the number of feet or inches consumed in the windback; and proceed with filming.

— E. Harold Ey.



Fade-In Control

For those who use the lens iris for making fades, here is a gadget that may be fitted over the lens ring to provide leverage for the "fading" operation and at the same time serve as a visual guide to the diaphragm opening. It is applicable to Keystone, Bell & Howell, Univex, and Revere 8mm cameras, and to Keystone, Victor, and Bell & Howell 16mm cameras.

The gadget consists of a piece of clear celluloid fashioned as shown in the accompanying sketch. It provides a tip for finger control of the lens iris; an opening and collar for attaching to the lens; and corresponding f/ value marks etched or inked on the surface of the celluloid in such a position that they will appear before the front viewfinder element as each f/ stop position is reached on the lens. The numerals representing the f/ stops should be etched or inked in reverse so they will appear in proper position when seen through the viewfinder.

Chief value is in fading-in. Starting camera with lens closed down at f/16 or beyond, and with exposure for the scene established at f/8 for example, the gadget together with the lens would be moved until the figure f/8 appeared in the viewfinder.

— Don Munday.



Camera Support

To secure a steadier support for my camera when hand held, I provided a screw in the side of my camera carrying case which enables me to attach camera to same as shown in the accompanying photo. The carrying case supported by hand and against the body holds the camera steadier than when held by hand and makes possible smoother panning action. A 1/4-x 20-inch thumbscrew was thrust through a quarter-inch hole bored through side of the case.

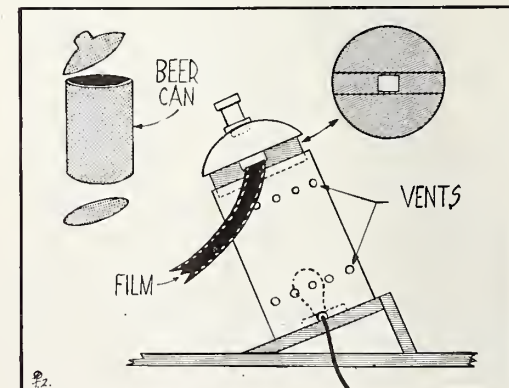
— D. Doncaster.

Beer Can Film Viewer

Want to make a simple viewing device for your movie films? Get an old beer can — the type that takes a crown cap — and remove the conical top carefully with a can opener. Next remove bottom of the can and discard it. From soft pine or plywood, fashion a disc as shown in the sketch at "A," providing a track for the film and an opening in the center the same size as a single frame of your movie film.

Assemble wooden disc and conical top over can, as shown, and mount can on a wooden base on which has been fitted a small porcelain candelabra base and a 7-watt lamp.

Into the opening of the conical top, fit the lens from your projector, first wrapping it with tape or enlarging the open-



CINEBUGS!

• If you have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow Cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

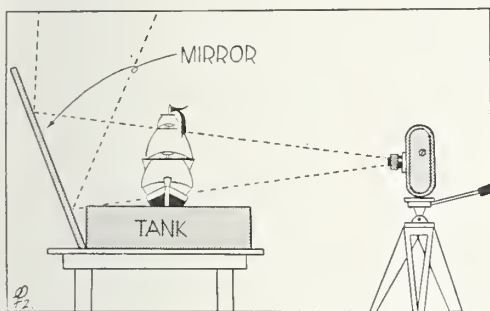
Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adoptable to your use.

C I N E W O R K S H O P

ing as required to provide a smooth sliding fit.

Thread film through slot in wooden disc and focus lens upon it by moving it in or out as required. The film slot or track should be lined with soft cloth or felt to prevent scratching film. Hinging base of viewer to editing board will enable folding viewer back out of the way, facilitating easier storage.

—Russell W. Bobzin.



Background for Miniatures

The accompanying drawing illustrates a simple method of faking a genuine cloudy sky background for miniature or model scenes by merely placing a large mirror at an angle behind the set so that it will reflect the sky to the camera lens. The mirror should be of good quality, free of "ripples."

—Fredric A. Heck.

Projection Aid

In the home where it is most convenient to set up the projector on a table (card table, end table, etc.), it frequently happens the audience is so large, heads interfere with projection. To overcome this, I built the apparatus illustrated above. It consists of a framework that holds two mirrors in front of the projector. The mirrors are set at 45° angles and are adjustable. The lower mirror

catches the beam from the projection lens and reflects it to the larger upper mirror which, in turn, reflects it toward the screen above the heads of the audience.

The apparatus may be constructed so it can be easily knocked down and carried with the projector—a convenience where frequent showings are made outside of the home. The framework is made of 1½- x 1½-inch pine. The mirrors are supported on doweling. As the apparatus must be custom-built for each make of projector, exact dimensions cannot be given here.

—Kurt Wollner.

Takes Larger Reels

Owners of Keystone Model L-8 8mm projectors desiring to use the larger 300-foot projection reels may do so by removing the pilot light and pilot light housing.

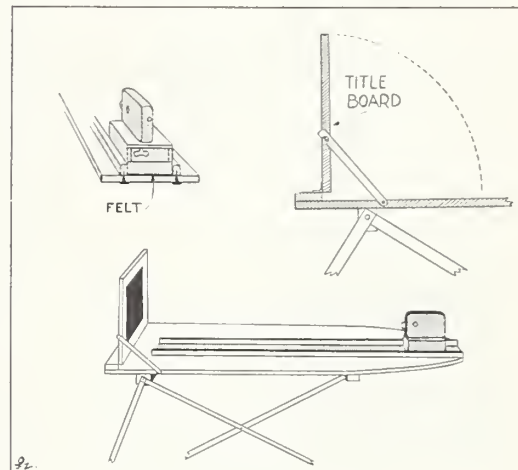
—Leo Schaab.

Ironing Board Titler

An ordinary ironing board—the kind that may be folded up and tucked away in the broom closet—makes an excellent base for a home titler. The sketch shows the additional features necessary to convert such a board to a titler that will produce zoom effects and others, depending to what length the individual amateur may go in constructing the title board or title card holder. The sketch shows a simple flat title board which is hinged at the base to permit it to be folded flat when titler is to be stored away. This may be improved by cutting out the center and inserting a movable board on pinion hinges which will enable user to make turn-around or flop-over titles.

The camera mount is constructed from wood, as shown, and lined on the bottom with felt to facilitate easy sliding be-

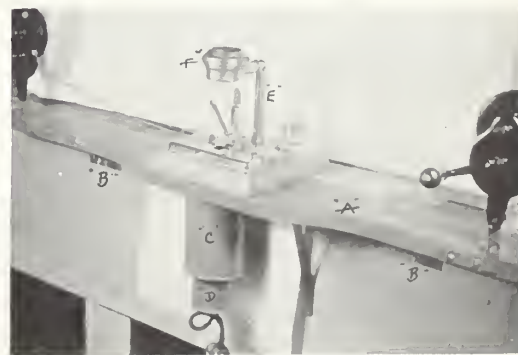
gadgets, tricks and short cuts contributed by Cinebugs



tween the tracks when making zoom titles. Camera is centered by means of the title centering guides which have been published in recent issues of HOME MOVIES for all 8mm and 16mm cameras.

The tracks, between which the camera and base slide, are calibrated in inches so that the camera may be readily set at the desired distance from title card. The bottom block of the camera base, constructed of 2-inch stock, is sufficiently heavy to prevent undue movement of camera between the tracks, making any locking device unnecessary.

—P. F. Nelson.

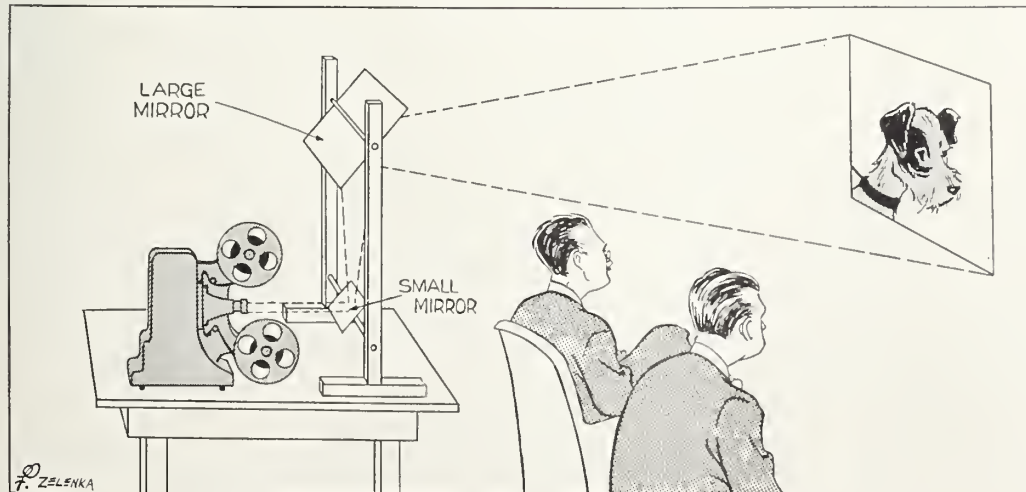


Editing Outfit

The accompanying photo shows an inexpensive editing and splicing outfit any beginner may construct. All the apparatus is mounted on a baseboard which is secured to the edge of my workbench by the hinges "B." The hinge pins are readily removable, permitting removal of the editing board when not in use.

A tin can "C" serves as a lamphouse.

• Continued on Page 46



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What every beginner should know . . .

• Continued from Page 11.

and usually permits making closeups as near as three feet from the camera.

— George Burnwood.

MOST people today are familiar with the use of still or snap shot cameras. But when they take a cine camera in hand with its narrow lens angle, they are inclined to wave it around to cover the subject in a manner mindful of a spray painter at work. There is an irresistible temptation to panoram and the net result is terrible confusion on the screen.

Cine cameras are intended to record action not to lend action to a scene. The first "don't" for the beginner therefore is not to move the camera from left to right, or from right to left; nor up and down vertically while the film is in motion in the camera. Hold camera firmly in your hands, allowing about 10 seconds for filming the scene; then stop the camera and move it to take in more of the same scene, if necessary, and start the camera again.

Those having difficulty holding a camera steady, should place the camera on some solid object, a wall, tree stump, or fence. Holding it firmly against a tree or side of a building will give equally good results. Later, as one progresses, the purchase and use of a tripod will make all of this unnecessary.

Boiled down to a set of rules, my advice for the beginning amateur is as follows:

1. Follow your camera manual carefully.
2. Use a tripod whenever possible.
3. Introduce new subjects with long shots, then stick to closeups for balance of scenes.
4. Study scene carefully before shooting. Is composition good?
5. Is the subject one that others will enjoy seeing or is it a waste of film?
6. Check exposure, focusing (if any), and shutter speed; remove lens cap;

make sure motor spring is wound.

7. Make scene sufficiently long. An over lengthy scene may be shortened. But a short scene cannot be repaired.

— C. O. Rountree.

IF the lens of your new camera is in focusing mount, keep it set at the focus point indicated in red which is the universal focus point—usually about 25 feet. Change the focus only when taking a picture at ex-

You may save some important scenes shot on the spur of the moment. Also those made leisurely when you just forget to check your focus.

As to editing, the average beginner rarely feels like discarding any of his first shots even when they are very poor. I do not believe that he should do too much in the way of editing until he has enough film to work with—except for cutting out fogged frames and the sections with perforation marks.

— Arthur E. Gibbs.

NEXT MONTH

You advanced omateurs who palitely staad by while we gave the "beginners" their inning this month will be rewarded in the February issue.

Next month **HOME MOVIES** brings you a fascinating account of an ambitious girl who ron around in pigtails with her brother's movie camera shooting airplanes, later ta graduate to "big time," supervising 16mm productions for an Eastern film producer.

Laak for Florence Johnston's success story in the February number.

★ ★

You'll get same carking gaad ideas, toa, from Gene Milford's article an titling silent pictures. Today one of Hollywood's tap flight film editors, Gene cut and titled films in the old silent picture days when gaad titles meant so much ta a picture's success. His article will contain valuable tips an editing and placement of titles in silent home movies for best possible effect.

treme close range or at great distance.

Frequently your camera will be in the case when suddenly something of interest appears you want to film. If you take out your camera in a hurry and start shooting, it is just likely the lens will be set for shooting at six feet—the setting used in the last shot you made the week before. The result will be a badly out of focus picture.

Make a habit of setting your lens on the universal focus mark before putting the camera away each time.

I THINK that panoraming, commonly called "panning," is the most besetting and unpardonable sin of the embryo movie photographer. Besetting, because it is by far the most common of amateur faults; unpardonable, because, while poorly exposed, badly focused, or otherwise technically imperfect shots are invariably discarded, the average amateur clings to his panned shots.

The urge to pan a shot is very strong and understandable. The amateur sees a certain subject through the extremely wide angle lens of his eyes. Through the viewfinder of his camera he sees only a small portion of the picture his eye presents. It is his desire to show the scene to his audience as he sees it and his natural instinct is to start at one side with his camera, and go completely across the subject or up and down, as the case may be.

Another and frequent underlying cause of panning is the effort to get as much of a scene as possible on the least amount of film. Such practice makes viewing of pictures hard on the eyes. Unappreciative audiences invariably close their eyes during screening of such movies.

— E. Moss Brown.

I BELIEVE that titling is probably the least understood of the home movie

arts. Most beginners do little about it because they are timid about wasting film and because they never take the time to learn how simple it is to compose and film titles. Many are hesitant to even try to film the simplest of titles which may be done with any 8mm or 16mm movie camera.

Then there is the amateur who fails to understand the importance of titling even the simplest home movie, be it 25 or 400 feet in length. A motion picture in the term of theatrical presentation requires at least a main or "name" title; so why shouldn't this same rule apply to a home movie?

But titling should not stop with the main title. There should be descriptive titles cut in where needed to explain the film to those who are not as familiar with the subject as the man who filmed it. Also, the use of titles will often enable a filmer to join together in one reel, a number of scenes filmed at various times, making a nicely rounded out subject for 10 or 15 minutes screening where

otherwise such scenes might lie around dormant indefinitely.

— Rome A. Riebeth.

TO advise one how to make good movies is extremely difficult due to our individual conception of what constitutes a good picture. Many of us waste film due to the fact we shoot a roll of film and then discover we forgot to adjust for exposure or focus or both.

The way for a beginner to avoid this difficulty is to establish a routine for shooting every scene and to use this routine until its practice becomes automatic.

— Dr. C. Enion Smith.

EDITING and splicing is frequently a problem for the beginning amateur. It is often difficult to make the beginner realize that cutting a bad scene out of a film improves it materially. Also there should be emphasis on the need for a good splicer—one that enables the ama-

teur to make splices with the greatest of ease. Nothing tends to discourage the amateur from editing his films like the task of splicing if his equipment makes a hardship of this task or results in poorly spliced films that invariably separate during projection.

A perfect splice is one with a strong, flat joint and with the sprocket holes in accurate alignment.

— N. Pelletier.

PROBABLY the most important education that can be given the new movie amateur is on the "How, What and Why" in treatment of subject filmed. Regardless of the subject matter chosen to be filmed, I feel that it is possible to make it truly interesting to other people if it is filmed intelligently.

It should therefore be emphasized to the beginner the importance of the closeup, human interest shots, composition, and timing in simple concise language.

As far as editing and titling are concerned, their

importance ranks after, rather than before, the proper exposing of pictures.

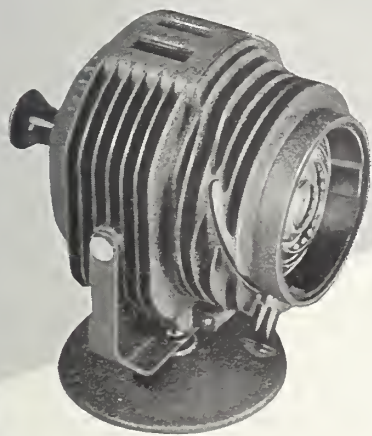
— S. James Bialson.

MANY beginners' films lack enough good exposure to cause an important loss in footage. These days with meters at so low a cost, it seems almost criminal to waste good film because of poorly exposed scenes which must be deleted from the reel. Still, a meter is not always the remedy either. The beginner needs a "system."

Before pushing the starting button of the camera he should check everything—exposure, focus, field of view, camera speed, and composition.

— J. E. Nestell.

MAKING good movies requires what? Only two things the beginner needs to be overly concerned about—focusing and exposure. The focusing scale on the lens is accurate and dependable and should be followed



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16mm12.00 3.50 (100 ft.)

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Single 87.00 2.15 .80
16mm12.50 3.50

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400 ft. 100 ft. 33 ft.
Double 8\$12.00 \$3.35 \$1.25
Single 86.50 1.90 .70
16mm11.75 3.25

CINECHROME REVERSAL

Speed 8-2 - Non-Halation Base
400 ft. 100 ft. 33 ft.
Double 8\$ 5.75 \$1.75 \$.75
Single 83.50 1.15 .50
16mm5.25 1.50

SPEED 8 SEMI-ORTHO REVERSAL

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Double 8\$ 4.00 \$1.50 \$.60
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16mm4.00 1.15

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HOW TO TITLE HOME MOVIES, book, each.....1.00
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	Reversal	Title Developing
Double 8	100 ft. 33 ft.	100 ft. 33 ft.
Single 8	\$2.00 .65 \$1.75	\$.75
16mm	1.00 .35 .75	.40
	1.50	1.25

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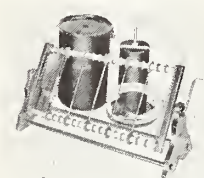
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in filming every scene. If you are in doubt as to your ability to judge distance, pace off the distance between camera and subject before pressing the button. Or measure the distance with a yardstick or tape line. I must confess that I still carry a 50-foot tape line in my camera case and I use it, too! Accurate focus will insure clear sharp pictures.

Exposure? Don't let the word frighten you. Refer to the exposure guide on your camera. One may doubt what constitutes a "Hazy or Cloudy" day. But use your best judgment and

you will secure consistently good pictures.

For rock steady pictures on the screen, a tripod and head for your camera will insure this and should be purchased as soon as the family budget will permit.

— Gilbert B. Peterson.

IN my experience, incorrect exposure and a great tendency to panoram seems to be the main difficulties encountered by the beginning amateur. These, of course, may easily be corrected through very little study and practice. The necessity for editing and

titling should also come in for a good share of study on the part of the beginner.

— M. F. Sissel.

AS technical advisor for our cine club for the past two years, most of the questions that have come to me from amateurs concerned the making of titles. Many amateurs learned early that making titles is not only easy but is more than half the pleasure of making successful home movies. Naturally, I recommend a study of all articles and books on the subject of titles for amateur movies.

— A. Theo. Roth.

Three pictures that rate stars . . .

• Continued from Page 23

pital and stand about as a broken arm is mended.

Efforts of a patient to leap from a window.

Patient on arrival at hospital going into convulsions at entrance, and manner in which nurses handled this type of case.

A caesarean operation.

The picture ends with the nurse back in her room and proceeding to complete the letter to her mother. As she reads the last line of the unfinished letter—"I do not believe it will be very exciting . . ." she reflects on her experiences of the day, then tears up the letter as the last scene fades out.

Editing: Good. Most scenes were kept to minimum footage except for the scene of the boy having broken arm set. Cutting in with one or two closeups here would have improved this sequence. A closeup of boy's face as he squirms while the arm is being set is an intimate touch that would add considerable punch.

The opening scene was a little too long. In fact much of the opening of this picture could be eliminated and the story started with the scenes showing the nurse writing the letter. The insert of the letter telling that she has just started to work, etc., would tell all that is depicted in the opening scenes.

Titling: Well exposed and centered, all the titles were superimposed over a scene of a telephone switchboard.

This because most of the titles concerned calls for nurses and doctors which, logically enough, would go through the switchboard.

Photography: Good exposure and framing of scenes coupled with nice handling of camera made the photography of this picture highly commendable. There was no unnecessary panning. This filmer evidently learned early the importance of allowing persons and objects within the scene to supply the action instead of the camera.

Equipment: Cine Kodak No. 60; f/1.9 lens; and tripod.

"SAFE AND EASY SKATING" ★★
200 Ft. 8mm — by G. C. W.

Continuity: The purpose of this picture was to demonstrate a new type of ice skate, which is done with the aid of a delightful lass capering about a small ice rink in the basement of her home.

Obviously this filmer was greatly handicapped by the close quarters afforded in the basement and the inability to move about with his camera and lights. As a result, all of the scenes are made from one camera position and there is an absence of angle shots and closeups that might otherwise heighten interest in the picture.

Not that closeups are entirely lacking for there are one or two, showing manner in which the new type skate is attached to the shoe and how it permits flexing the foot without moving the blade on the ice.

Editing: Hampered only by lack of angle and closeup shots, this filmer has done a nice job with the material at hand, keeping footage of all scenes down to the minimum.

Titling: Titles were printed on plain backgrounds and nicely executed.

• All omoteurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other omoteurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, on animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to omoteurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other omoteurs.

The Reader



SPEAKS

Handy Chart

Here's some data worth copying in your notebook for those occasions when you wish to shoot at a speed other than 16 f. p. s.

Dear Sirs: Here is a handy chart showing shutter speeds at various camera speeds as apply to the Bell & Howell Filmo 8:

Frames Per Second (Single frame)	Camera Shutter Speed
4	1/8 sec.
8	1/12 sec.
12	1/17 sec.
16	1/26 sec.
24	1/35 sec.
32	1/52 sec.
	1/70 sec.

—John E. Fletcher,
Chicago, Ill.

Movie Of The Month

As Burton Belknap's photo failed to arrive in time to permit its reproduction in the December issue with the article describing his Movie of the Month, "Spokane and the Inland Empire," we are printing it here, together with the interesting letter that accompanied it:



Gentlemen:
I wish to thank you for reviewing my film "Spokane and the Inland Empire," and granting it the honor of being the "Movie of the Month" for December, 1940.

I was always under the impression that a person had to have an expensive camera with all the fancy gadgets to win such an award.

My camera is 13 years old and was purchased second-hand. I bought a light meter, but after receiving back some pictures I had taken using it, I decided they were no better than before, so I traded it in for a tripod. The outfit I used to make my title on was made of wood from scraps of a service station erected next door. There was not much room for it in my apartment, so I left it

setting out in the middle of the bedroom floor. It proved quite handy tho', for the baby used it to exercise on and I used it for a clothes hanger at night. It was quite a task for me to get into a small closet we have, to open my camera and turn back the film to make titles on a moving background with double exposure. Once, after filming a beautiful sunset, which I was rewinding to title the words "the end," my wife opened the door of the closet, while the camera was open, and I had to wait almost two months for another red sunset.

It took me a year to film this picture as it had winter scenes in as well as summer. I drove some 5000 miles to cover the local national and state parks. However, it was worth it and lots of fun. The biggest thrill came when I received the award from you.

—Burton Belknap,
Spokane, Wash.

Synchrosound

Gentlemen: In the article describing Synchrosound, a new sound system for 8mm and 16mm movies which appeared in the November issue, it failed to state who the manufacturer was or where it might be obtained. Will you please advise?

Synchrosound is distributed by Presto Recording Corporation, 242 West 55th St., New York City, N. Y.

Can't Shoot Indians!

Amateurs planning filming expeditions into the Indian reservations of the Southwest will be interested in the timely information of this reader:

Gentlemen: Referring to a recent request of one of your "swapping" readers, it may interest him as well as yourselves that, according to a recent order from the Secretary of the Interior, making still pictures or movies of persons, ceremonial dances, or of places within the Indian pueblos of

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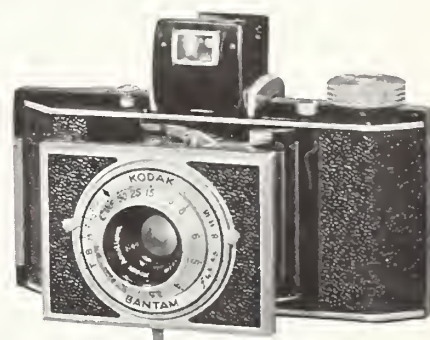
THESE sturdy, compact Kodak Bantams are ideal to slip into your pocket for those "still" picture chances that pop up on almost any movie-making occasion. And though small in size, they lead to big 2 $\frac{3}{4}$ x 4-inch black-and-white prints, through modern photofinishing methods. Take Kodachrome full-color transparencies, too.

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Arizona and New Mexico for any purpose is strictly forbidden, unless the consent of the governing officers of the pueblo is obtained. Any charges asked by the Indians must be paid.

Quoting from "Sunset" magazine: "Indians are not landscapes or objects, but human beings with their privacies and dignities as such; and Indian places, though bearing no outward sign, may be as sacred in the Indian mind as any religious sanctuary in the white world."

— J. H. Townsend,
Albuquerque, N. M.

Swappers

Readers with film footage to swap; who would like a distant amateur to make a scene or two for him; or those who would like to trade films for any reason, are invited to use the "Swappers" department of

this column. In writing, be sure to specify if your films as well as those desired are 8mm or 16mm, black and white or Kodachrome.

Dear Sirs: I am anxious to get in touch with someone who has some extra footage of night color shots of the San Francisco Fair which they would be willing to swap with me for scenes made in this vicinity.

— John Rabusha,
7745 Girard Ave.,
LaJolla, Calif.

Gentlemen: Recently on a return trip through Texas, I had all of my movie equipment stolen from my car. As a result I missed filming much of the material I had planned. Possibly some of your readers have some footage of the following or would like to film it for me in exchange for extra footage I have.

What I want most is authentic scenes of Texas cattle country—huge herds

grazing, etc. Shots of the Big Bend country; tarantulas; cactus; desert; in fact anything to lend atmosphere to the 400 foot film that I succeeded in getting before my camera was stolen. I do not need rodeo shots. I have plenty of these. Shots of the Alabama Coushatti Indians would also be welcome as would some intimate shots taken in the old French Quarter in New Orleans, Louisiana.

In exchange, I have scenes of Lookout Mountain Battlefield, Chattanooga, Tennessee; Natural Bridge, Virginia; and grave and statue of Evangeline, heroine of Longfellow's poem.

I'd also be glad to furnish any shots of this neck of the woods that might be wanted. I get to New York and Philadelphia frequently.

— Tech. Sgt. D. E. Boynton,
2nd Squadron,
O'Msted Field,
Middleton, Pa.

Movies of Children . . .

• Continued from Page 16

burst of water from the fire hose; and reaction of the fire to the streams of water.

In this same manner our movies should be made. Interest, gradually built up with a series of short shots, gives our audience opportunity to study every detail—something that can't be done with a single shot.

The nice thing about making movies this way is that it doesn't involve any extra gadgets or equipment—just our camera. Makes no difference whether it's an 8mm or 16mm box, or whether it's fitted with an f/3.5 universal focus lens or a fast f/1.9 in focusing mount. Of course, if we attempt to make ultra closeups with our fixed focus lens, that is, shots of subjects closer than five or six feet from the camera, we shall need an auxiliary lens in front of our regular camera lens for such extra close shots. These lenses, also called "portrait attachments" are readily available from most camera stores for all cine cameras.

Varying our shots from long to medium or closeup may be accomplished in two ways. We can change our camera set-up each time, moving the camera closer to

or away from the subject, or—if ours is a turret front camera fitted with two or more lenses of varying focal length, we can accomplish the desired results by merely changing lenses.

By no means is it essential or even desirable to maintain the same camera angle for all sequence shots. Occasionally varying camera angle from a low to high position or vice versa lends individuality to our pictures.

If one will follow this procedure in making movies of his children he will not only see immediate improvement in his picture making but he will acquire a feeling for this simple technique that will become natural to use in all of his picture making.

An important thing to remember is that successful filming of children requires a simple, fool-proof technique that permits devoting the greater part of our attention to the subject of our filming unhampered by elaborate and complicated equipment. Every additional detail reduces by that much the opportunity to catch the spontaneity which makes child pictures so interesting.

No little part of successful movies of children depends upon editing the film after it is returned by the processing laboratory. When one recalls that relatively few of every hundred feet of film passing through the cameras of Hollywood's picture makers goes into the finally edited picture, the amateur should not feel that discarding his poor shots is evidence of lack of ability. Better to discard a technically poor shot than to impose it on our audience supported by some lame excuse. After all, when we realize how many things the baby did that we missed with our movie camera, deleting one or two poor shots should not matter.

TO OUR READERS

We will appreciate calling our attention to any misleading claim made by any advertiser in HOME MOVIES whose product or service proves unsatisfactory.

Should an article prove other than advertised or if a service is not prompt, immediate notification will enable us to enforce upon the advertiser necessity of adjusting his product or service to the maximum high standard of quality required by this publication of its advertisers.

Information PLEASE

Humidors (Russell Bobzin, Des Moines, Iowa)

I plan to use Scotch cellulose tape cans as humidors for my 200-ft. 8mm reels. I note that the lids of these cans fit quite snug, whereas lids of the regular humidor cans on the market fit quite loose. Is a loose fit preferred for the purpose of admitting air and, if so, would punching a few holes in the Scotch tape cans give adequate ventilation?

Proper humidification of film requires a free movement of air within the can, especially where humidifying solution of water is used. When film is placed in an air-tight container bearing a moistened humidifying pad or blotter, the moisture condenses on the film, ruining the emulsion. If a humidifier is to be used, provide for a loose covering of the can or holes for ventilation as you suggest.

Larger Bulb O. K. (J. W. Davis, Catonsville, Md.)

My Univex projector uses an 8-volt 40-watt bulb. Is it possible for me to increase projection brilliance by fitting it with the larger P-8, 115-volt, 125-watt projection lamp? How can this be done? Would this lamp scorch the film?

Yes, it is possible for you to replace the smaller bulb with the larger 125-watt bulb in your Univex projector. It will require fitting your projector with the proper receptacle for the 125-watt bulb which is a double contact lamp instead of single contact as with the present bulb. Also you will have to re-align the reflector as well as adjust the new lamp to insure the filament is lined up properly.

There should be no danger of scorching the film as long as the film is kept in motion at the regular speed. To attempt still projection would of course result in blistering the film. You may find it necessary to provide a greater circulation of air through the lamphouse to keep the large bulb sufficiently cool.

● **READERS:** *This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.*

Shutter Speed (Jack Arnold, Seattle, Wash.)

Can you tell me the shutter speed of the new Revere 8mm cameras and also if the same shutter speed applies to all model cameras?

The shutter speed of the Revere camera when turning at 16 frames per second is $\frac{1}{35}$ th of a second. In other words, each frame receives an exposure of $\frac{1}{35}$ th of a second.

Filming Upside Down (T. E. McCarthy, of Burlingame, Calif.)

I recently experimented in making some trick shots by filming with my camera turned upside down. When the film was returned from the processor's, I cut out the scenes filmed upside down, reversed them end for end as you have so often instructed in HOME MOVIES, then spliced them back into the reel. When the film was projected, I found that at the point where the trick sequence was spliced the film skipped a half a frame, requiring re-framing of my projector. When the end of the trick sequence was reached, it became necessary to re-frame the film again. Please advise the cause of this.

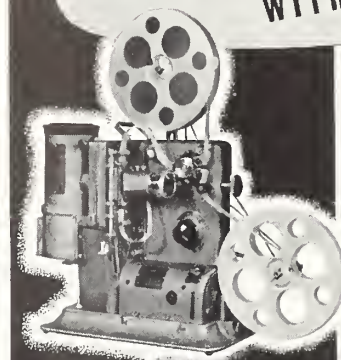
The fault lies with your camera in that the film aperture is not properly spaced in relation to the sprocket holes on the film. The result is, as you will undoubtedly find from inspecting your film, that the sprocket holes are not centered on the frame lines on the exposed film. Consequently, when the film exposed in your camera is turned end for end, the displacement between the sprocket hole and frame line is increased, causing the jump during projection. As



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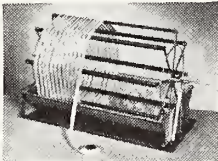
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far as we know there is no method for correcting this fault.

Bleach Life (Rayburn Irwin, Omaha, Neb.)

Why do some writers recommend using the bleach and clearing bath only once or twice, while others—using the same potassium bichromate-sulphuric acid bleach and sodium bisulphite clearing bath say they can be used to exhaustion?

Some home processors use bleach and clearing bath only once or twice to save time and avoid dangers accompanying over-exhaustion of chemicals. One can tell when the chemicals are approaching the exhaustion point when it takes longer to clear and bleach the film.

Scratched Films (Arthur Hoffman, Denver, Colo.)

Some of my older films appeared to have innumerable scratches when pro-

jected recently—something I did not notice when I projected them when they were new about a year ago. I have examined my projector closely and find nothing in the film gate to scratch the films. Another thing—the scratches in question seem to be too fine to be caused by the film gate; also the scratches do not run for any great length—just short scratches perhaps six or eight inches in length.

YOUR trouble seems to be caused by dirty films—too much rust and dirt have collected upon them. As the film turns on the takeup spool small particles of dust between the film scratch the film's surface as each layer of film rubs against the other.

Best remedy is to clean your films as often as possible with a good liquid film cleaner or carbon tet. Bet-

ter, fit one of the automatic film cleaners such as the Fisher to your editing board so that the film is cleaned each time it is rewound.

Toning (Wm. B. McAfee, San Francisco, Calif.)

How is a film toned, and how does it differ from tinting?

Toning colors the emulsion while tinting colors the celluloid base. Thus if a film were toned blue and tinted yellow, the dark portions would be blue and the light portions yellow. Toning solutions can be purchased in prepared form, and the film is immersed until the desired coloring is obtained. In tinting, a small amount of ordinary dye is diluted in distilled water and the film immersed until the desired color results. Some dyes work better than others, and tests are always recommended.

The first 100% Reel Fellows Club . . .

• Continued from Page 19

fluence of the movement is being felt in many ways. An endless stream of communications is arriving at national headquarters requesting membership or information on formulating Reel Fellows Clubs in various cities. Scores of letters have come in offering cooperation in all sorts of ways.

The Prospect Club has already come forth with an invitation to amateur movie makers visiting New England to make its club rooms in Holyoke their headquarters. "The welcome sign is always out for fellow Reel Fellows," says President Gagnon. "Our meetings are open to anyone wishing to attend, and we'll do everything we can to help the visitor to get the pictures he wants."

As of December 28, more than a thousand Reel Fellows buttons and camera insignias had been issued. They are proudly worn and displayed in every state in the Union. Additional club charters are either in the hands of club officers or in the mails. This, despite the fact that several fat packages of mail which reached HOME MOVIES during the Christmas holidays are as

yet unopened. Truly this is a remarkable record in view of the fact that the Reel Fellows Club movement is less than seven months old. Making predictions is a hazardous undertaking, but the writer, this time, feels that a peek into the crystal ball would reveal an army of several thousand Reel Fellows actively in the field when the first anniversary of the Club idea inception rolls around next May.

This fellowship of amateur movie makers represents a tremendous influence. As it grows in numbers and strength, as liaison between individual chapters is further facilitated, there is no foretelling the extent of future benefits and possibilities. Already the idea has been broached that within the framework of the national Reel Fellows organization, a unit similar in purpose to the Academy of Motion Picture Arts and Sciences, with annual awards for the "bests" in all departments of amateur movie making, be established.

For the time being, however, confident that the future will take care of itself, HOME MOVIES again refers

to The Prospect Reel Fellows Club and Ray Gagnon. "The one concrete result of our several meetings," he says, "is the unanimous realization that everyone of our members has become more proficient in his chosen hobby. And while each has improved himself, I don't think that anyone can say that he hasn't had a lot of fun."

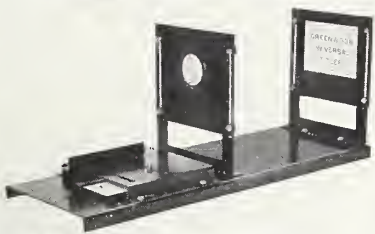
That, it seems, should be the aspiration and objective of every Reel Fellows club.

DO YOU KEEP YOUR CAMERA BUSY?

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm or 16mm) and containers.

Address letters to Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

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be as lengthy or short as you wish. Closeups here and there will add interest to your scenario. Eventually when all are assembled, the wife cups hand to mouth and calls to husband, saying

that something is wrong — all the lights have gone out in the living room, and immediately all are turned out. When the lights flash on again, husband is revealed standing in center of room

clad in his shorts or pajamas, while the assembled guests yell "Surprise" and laugh and shout while their shocked host makes a hasty exit.

—Josephine Asche.

Titling provides "finishing" touch . . .

• Continued from Page 15

ence do? Sit bewildered and puzzled until the film is finished?"

"Well, at least they can enjoy the pictures."

"Yes, each scene by itself, but as a group what do they mean? Where were they taken? If you saw a beautiful picture, wouldn't you want to know at once where it was taken?"

"I IMAGINE I would, but these pictures were taken for this fellow's own amusement and I don't see why he should title them."

"If they were taken for himself, for his own amusement, then he certainly doesn't need to title them; but the moment he shows them to friends, as he did here tonight, his friends reserve the right to expect as finished a production as the filmer is able to make. Now he's a good photographer, there's no doubt about that. His exposures were nearly all good. His lighting, choice of subjects, and so on were all excellent; but when it came to presenting these choice bits of cinematography to us in the accustomed manner, he failed. Where do you think his film would go in a local or statewide amateur movie contest?"

"He didn't make it to enter any contests, probably."

"Ah, then you admit it's far from perfect?"

"I didn't say that. I merely said the pictures were very fine and I still think they were."

"Yes, and to that I agree 100%. Perhaps that's why I'm so sorry the fellow didn't go ahead and complete his job. But as a finished amateur movie, typical of what amateurs nowadays are capable of producing, I say his film failed as a completely entertaining movie."

"You know, I owe you an apology," came the startling admission from the begin-

ner. "Although I've sort of been arguing with you, I must admit that I agree with you. I think perhaps the reason I defended those pictures, as you call them, is because they are exactly the type of thing I have been doing since I got my camera about a year ago. Titles and cutting and those things have scared me in a way, and since I don't show my films to anyone except just the family I haven't bothered to mess with titles. In fact I wouldn't know how to go about making one."

"They're the simplest things to make you can imagine. Did you ever shoot a close-up of a flower?"

"Shot a couple last summer but they were out of focus. I never could figure out why."

"The reason was that you were too close to them. When shooting subjects close to the camera you must use an extra lens known as a "portrait" or "supplementary" lens in front of your regular lens. This puts close objects in focus. You can get one of these lenses from your dealer. He can help you after he knows what you want it for."

"Are they very expensive?"

"Not more than a dollar. Now a simple title can be made just the same as a close-up of a flower. You print the letters with white ink upon a black card and set it up in front of the camera. Give about the same exposure as you would for the flower and that's all there is to it."

"You mean that's all there is to making that printing on the film?"

"Why, yes, why?"

"Well, nothing, only I thought it was a long and tedious process."

"So many amateurs think that, but in many ways it is one of the easier parts of movie making."

"What is a titler and how is it used?"

"A titler is a device for holding the camera in a fixed position and the printed card, too. The supplementary lens is a fixed part of the titler."

"Does a person have to make one, or—"

"Yes, you can easily make one, or you can buy one ready-made for as little as \$3.00. Most camera manufacturers make a titler to fit their cameras. Buy the one that is made especially for your camera. Once you use a titler, you'll find title making quite simple. You have no focusing problem, your title is always well centered, and if you standardize your illumination, your exposure will always be the same."

"What kind of light is the best, sunlight?"

"Sunlight is O.K., but its intensity varies, and on cloudy days you can't make titles. Artificial light is the same practically always and if you'll use a couple of photofloods at a fixed distance on each side, you'll always get uniform results. In this respect I can safely say that title making is one of the easier phases of movie making, for once the distances, lens settings, etc., are standardized, the results will be consistently good."

PRESENTLY the beginner noticed that everyone else had left the meeting place. It was getting late. As he shook hands with the old-timer he said, "Well, I've learned a whale of a lot from you tonight. What you've told me would make good material for a club meeting. I'm going to write it up and hand it in as a program suggestion."

"Never mind that," said the old-timer. "If you're going to do any writing, start on those titles of yours!"

"You got something there," replied the beginner, "I'm going to do just that! Good night!"

BACKYARD MOVIES

Ideas for Short Films

Rose Parade

Thousands of tourists from all parts of the country will gather in Pasadena, California, New Year's Day to see the famed Tournament of Roses Parade. Many, of course, will make movies of the event. Here are a few tips for those who would conscientiously make professional-like movies of this spectacle:

Best parade pictures are those in which all scenes are not shot from the same viewpoint, and if possible contain a variety of long, medium, and closeup shots. If the conscientious filmer will go directly to the tents or buildings where the massive floats are being assembled on the eve of the parade, he can secure highly interesting shots of workers arranging the thousands of fresh flowers on the framework of each float.

At parade time, it is best to forget about a seat in the grandstand or along the line of march, but stay close to the curb, camera ready in order to film the floats close-up and to be able to move around to change camera angle frequently.

Last year, one enterprising amateur shot the whole parade while skimming up and down the line of march on roller skates.

If you can arrange it before hand, get a group of your brother cinebugs together and arrange for them to shoot the parade each from a different vantage point, shooting extra footage of each scene. Then when the films are returned from the processor, scenes can be cut up and divided between all so that each will have a complete record of the parade consisting of the scenes filmed from various locations.

For closeups of each float, wait until the parade disbands, then go to Tournament Park where the floats are placed on display for the public.

— John Calhoun.

Surprise Party

The following scenario is adaptable for indoor filming

o If you have an idea for interesting short movie — something that might be filmed in one's backyard or not far from home on a single roll of film — why not pass it along to a brother cinebug in our Backyard Movies department?

Those which we publish will bring contributors either a 100 foot 16mm or 50 foot 8mm film subject which may be selected from the catalogs of any film producer advertising in HOME MOVIES.

For ideas and complete scenarios that can be adapted to a feature length article, we will award the contributor with two rolls of panchromatic film.

Address all suggestions to Backyard Movies Editor, c/o Home Movies, 6060 Sunset Blvd., Hollywood, Calif.

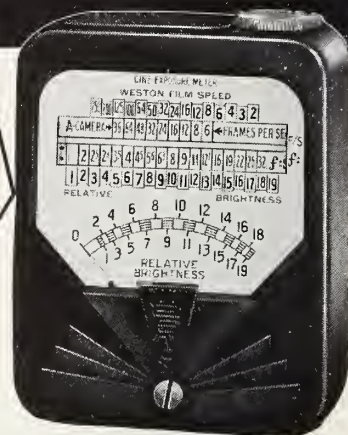
and should prove especially interesting if one is planning a party or a small gathering of friends. Title: "Who's Surprised?" Open up with a shot of a man obviously very tired entering the living room and dropping wearily into an arm chair. Preparing to read the evening newspaper he drops part on the floor. His wife, entering, quickly retrieves the paper from the floor and takes a chair nearby, from time to time glancing nervously at clock or watch. During course of the next few minutes the man subsequently drops ashes or tobacco on the floor, which his wife hurriedly cleans up; he opens his collar and tie, kicks off his shoes aimlessly and makes the remark that he's "going to bed early tonight if it's the last act of his life!"

His wife is nervous and preoccupied. Running her hand over his chin she suggests that he needs a shave — but Mr. Man isn't going to shave until morning, regardless. Various scenes might be injected into this particular sequence which add to the discomfiture of wife. Finally, after glancing again at clock or watch, she asks her husband to get her some particular object from upstairs and he listlessly leaves room.

Following scene shows the guests entering noiselessly and gathering about room. This particular scene may

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• TITLE TROUBLES •

By GEORGE W. CUSHMAN

If you have any questions concerning titles or title-making, Mr. Cushman will be glad to help you. You can write him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Be sure to enclose a self-addressed stamped envelope for your reply. It is also well to include a sample or drawing when possible, as well as the developer used, kind of illumination, film, lens opening, etc.

Q. I have heard it said that a filter will make sharper titles. Is this so, and if so, Why?—M. K. V., Toledo, Ohio.

A. I doubt if a filter would make "sharper" titles, but if the background or the letters or both were colorful, then a filter might make the title more legible by increasing the contrast.

For instance, if the title you are photographing has white letters on a bluish background, a yellow or orange filter would pass the white letters but hold down the blue background. But if the title is black and white only, no filter will give any better results.

Q. I have been told that titles on positive film reversed contain more contrast than titles on positive film developed to a negative only. I do not understand this and would appreciate any information.—B. S. P., Milwaukee, Wis.

A. Since the same film is being used in either case, the answer can depend only upon the developer. Whoever told you this was probably using a contrasty developer with his reversal process and a slightly softer formula with his direct positive titles. Either this, or he was not developing his direct positives long enough, thereby not securing the greatest contrast.

As a general rule, however, this might be correct, simply because most positive film reversal formulas do happen to be of the contrast variety. But you can

employ other formulas for direct positive work that will be every bit as contrasty as any reversed print. D-9 will give as much contrast as anyone could ask for, especially when the exposure has been correct, the solution is fresh, and the development is carried out for about three minutes.

Q. Is there any formula for figuring how big the area will be with the camera at a given distance, and, likewise, where the camera must be placed to cover a certain area?—G. P. L., Des Moines, Iowa.

A. Yes, and a very simple one, too. With a one-inch lens on a 16mm camera or a half-inch lens on an 8mm camera, the width of the area is just two-fifths the distance from subject to lens. For example, the camera is 30 inches from the title. Two-fifths of 30 is 12, so the width of the title area is 12 inches (and, since the height is always $\frac{3}{4}$ of the width, the title will be 9 inches high).

Likewise, if the title is 20 inches wide, the camera lens must be 50 inches away, or $2\frac{1}{2}$ times the width of the title. (The height remains $\frac{3}{4}$ the width, or, in this case, 15 inches.)

Q. I have been under the impression that if the exposure and developing were always the same, the results would be uniform, yet my titles are often darker at times than others. I have been using the same brand of positive film and wonder if the film ages rapidly or what could be the cause.—S. L. U., Atlanta, Ga.

A. Positive film, if kept in a cool, dry place, should last many, many months, even years, without becoming visibly less sensitive. I am inclined to think the trouble lies in your particular set-up. There are so many variables present that without a careful check-up it would be almost impossible to state which one is at fault. For instance, the illumination you use may

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seem to you to always be the same, but you may live in a part of town where there are a great many electrical appliances, heavy motors, etc., and when these are on the electrical current is reduced, thereby causing under-exposure. Later on, when these appliances are

not running, the line is back to normal and your illumination is greater.

The spring in your camera may run the camera faster when tightly wound than when partly run down, which would cause uneven exposure. Perhaps your light bulbs are nearly worn

out and aren't as strong as they used to be. Also, you might vary the type of paper you use for your title backgrounds. Maybe one is slightly yellow or cream colored. This would cause a decided variation in your results.

"Three Wishes"—Movie of the Month . . .

• Continued from Page 20

on its gleaming surface and speaks to her:

*I am your slave;
For wishes three,
Command me thrice
And they shall be!*

Intrigued, the housewife contemplates the genie's words and the favors they might bring her.

The next sequence shows the housewife busily making up beds. Obviously having forgotten the genie's promise, she pauses in her work and exclaims, "Oh, I wish this housework were done!" Suddenly the sheets, the blankets and the spread straighten out on the bed as though by some unseen hand. Magically, the pillows are arranged in place. As the puzzled housewife looks on, the vacuum cleaner in a corner of the room suddenly comes to life. The cord creeps along the floor toward a wall socket, mounts the baseboard, and the plug snaps into place. The cleaner moves back and forth across the rug. There are frequent cutbacks to the wife as she looks on at the wierd action taking place before her.

In another corner of the room a dustcloth moves over a chair. On the floor a newspaper folds up by itself and climbs into a nearby wastebasket. Another flash back to the wife shows her counting off the first wish on her fingers, leaving but two more to be granted.

Her housework completed, the wife retires to her bath. Before entering the tub she turns on a portable radio. A band is playing "Dixie" and this is shown by the words and music cleverly superimposed over the scene in such a manner they seem to emerge from the speaker. The housewife starts to sing and as she utters the words, "I wish I

were in Dixie" . . . Presto! era. For instance, there was She finds herself completely nude standing in a Dixie cottonfield!

Cochran didn't journey from Colorado to Southern cottonfields to make this shot. Instead he followed the professional's technique and depicted the transition from bathtub to cottonfield by clever camera work: nice low angle shots of the housewife silhouetted against a cloud-flecked sky and scenes of cotton plantations intercut for atmosphere.

Swappers

I have noticed that your column for "Swaps" has been increasing of late, and I think that the idea of amateurs from over the country swapping films, is a good one. If any amateur wishes to have scenes in 8mm of the Pikes Peak region, I'll gladly swap for scenes made in their locality. I would like particularly at this time, scenes of southern cotton fields, showing the workers in the fields if possible. I have some nice black and white 8mm scenes of Pikes Peak and nearby mountain country to exchange for this.—Earl Cochran, 306 Exchange Nat'l. Bank, Denver, Colorado.

When Earl Cochran needed scenes of cottonfields for his movie, "Three Wishes," that were not obtainable in his locality, he took advantage of the Reader Speaks department in HOME MOVIES, inserted the above notice, and promptly contacted an amateur filmer in Texas who supplied the scenes.

Columns of the Reader Speaks department are open to all readers of HOME MOVIES who have films or scenes they wish to swap for those of another locality.

Realizing her predicament, the wife cries out, "Oh, I wish I were home!" and just as suddenly finds her wish gratified. As she realizes the three wishes granted her by the genie have been wasted, she weeps softly to herself, and here the picture ends.

Outstanding is Cochran's ability to do exceptional things with a movie cam-

era. For instance, there was the vast amount of single frame photography necessary in filming the opening titles as well as the sequence depicting the housework being magically completed.

There were no sub-titles used in the picture in the ordinary sense. All spoken titles were superimposed over scenes and the accuracy with which this was done rates additional acclaim for Cochran. And in the closeup of the radio, the clever way the words and music were superimposed would do credit to any Hollywood cinematographer.

The manner in which "Three Wishes" was conceived and produced is best told in Cochran's own words: "One afternoon last winter," relates Mr. Cochran, "Mrs. Cochran, myself and a friend were sitting about the fireplace trying to keep warm while a big snowstorm was in progress. The conversation gradually turned to home movies and we decided we would like to make a picture that could be filmed mostly indoors and one that would require few characters; also we wanted a story that would enable us to exercise trick photography. I have a Bolex 8mm camera equipped with a ½-inch f/1.5 lens, a ½-inch f/4 lens, and a 3-inch f/4.5 lens.

"Someone—I believe it was my wife, who, incidentally, takes the lead in 'Three Wishes'—mentioned the old story of 'Aladdin and His Magic Lamp' as possessing possibilities for trick stuff. That started us off on all kinds of ideas. But since we wanted to make it a home movie, we conceived the idea for a lady to be granted three wishes and then to lose them foolishly so that she had nothing to show for them.

"We then discovered that

we had to have some reason for her obtaining the three wishes, so we reverted to Aladdin again and, not having the magic lamp, we planned to use a silver coffee pot instead. Again, the coffee pot would better fit into the more modern home idea.

"It only took about an hour to decide that we had a good idea and to develop it. And, believe it or not, that simple statement uttered by the genie took the rest of the afternoon to think up!

"After the complete story was outlined, it occurred to us we had a story that would stand a good chance in HOME MOVIES' Annual Amateur Contest. So we went right to work on the filming. But we failed to reckon with the cottonfield sequence. There are no cottonfields within a good many hundred miles of Colorado Springs, so our next problem was how to get these very important scenes for our picture. The closing date of HOME MOVIES' contest found our picture still incomplete and we were of course obliged to forego entering it.

"To acquire the needed cottonfield scenes, I enlisted the aid of Mr. Hugh Gray of Houston, Texas. My first communication with Mr. Gray was through the 'Swappers' column of HOME MOVIES magazine. In the October issue, there appeared my letter advising I had footage of local scenes to swap for much-needed scenes of cottonfields, cotton picking, etc. Mr. Gray was among the several responding, and an agreement followed whereby he supplied me with some excellent shots, many of which were intercut into my picture.

"Perhaps you would like some technical data too. The titles were all made by myself, including the lettering and art work, and were shot on a home-made title board which I built from plans and instructions which appeared in an early issue of HOME MOVIES.

"The lead title was done by double exposure. To start with, the background was made by showing the fence, and then on a black card I lettered the title text in white so that it would correspond with the area of the

fence in the background.

"When shooting this title which, incidentally, consumed an entire evening, I shot the black card with the lettering first. I ran approximately one foot of film through the camera from where I wanted to have the title fade in — this with the lens capped. Then I started shooting the title. First I covered the black card completely with 'schmaltz,' which is a fine black sand that sign painters use. I placed the paint bucket and brush in the lower right-hand corner of the card so that when the first eight or ten frames were exposed, only the bucket and brush would be photographed.

"Then, in single frame animation, I photographed the paint brush in action. I moved the brush from the bucket to the first letter, brushed the black sand away, exposing the first letter to view, which gave the appearance that it had been painted by the brush. The complete title was filmed in this way, exposing about one-quarter of an inch of the lettering at a time and moving the brush to correspond until all of the letters had been exposed. The fade-out was accomplished by sprinkling the black sand back over the letters.

"I next wound back the film into the camera after capping the lens, and then double-exposed it on the background. This gave the effect of the brush painting on the fence. I had to shoot this twice before I got the effect I wanted; but I think it was worth the effort. The rest of the fades and lap-dissolves were accomplished with a Harrison fading glass.

"The stop-motion photography of the housecleaning sequence consumed all of one Sunday afternoon. The sequence of the electric cord plugged into the socket was done by shooting one frame at a time and moving the

cord about four inches between each exposure. Transparent Scotch tape was used to hold the cord to the baseboard when the cord apparently climbs the wall and plugs into the socket.

"In the vacuum cleaner shots the cleaner was moved about one foot at a time and individual frames were shot of each position. We always had to make certain that the person who moved the cleaner was out of camera range after arranging each movement.

"The dustcloth moving over the furniture was filmed in the same manner. Here again scotch tape was used to hold the cloth in the required position. The newspaper was folded by means of fine threads controlled outside of camera range which folded the sheets as the action was shot at 8 frames per second.

"The words and music coming out of the radio was done by placing a long narrow strip of black cardboard, on which the words and musical notes were printed, before the camera and photographing it as it was gradually moved from right to left. The lens was masked off so only the left side of the frame was exposed. Thus, the words and music emerged from the center of the picture; and when this was superimposed over the closeup of radio, the completed scene showed words and music coming directly out of the speaker of the radio. This was the only shot on which I had to use my telephoto lens, because the radio was so small I couldn't get a satisfactory full frame closeup of it with my regular lens.

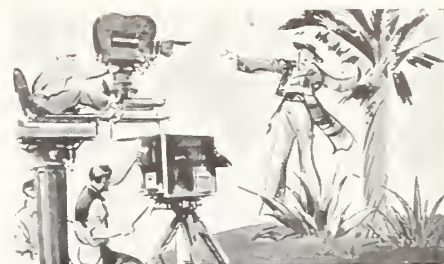
"The 'we' I have referred to included besides myself, my wife, Helen Cochran, and Arthur Davies, who played the part of the genie. All contributed to the success of this picture, far more than is apparent on the screen."

Shadows lend artistry . . .

• Continued from Page 18

faces of those about you give a natural, pleasing effect. Then when you again make movies and there is a close-up to film out of doors, arrange to shoot it near a tree where the sun will filter

through the leaves overhead and onto your subject. Of course, some additional lighting may be needed to round out the features of your subject. This can be supplied by a reflector set



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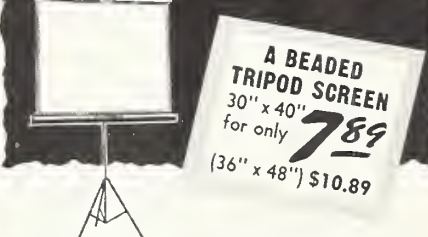
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up out of camera range so that it will throw added light into the scene. This light will not be as intense as the sunlight filtering through the leaves and the contrast of the two will prove very effective.

Where trees are not convenient to your action, follow the professional's technique. Drive a stake into the ground near your camera and tie a branch to it in such a manner that its shadow will be cast into the scene. Lacking the stake, have an assistant hold the branch and move it gently to simulate swaying in a breeze.

In interior scenes, a bare wall can be balanced for composition with shadows just as well as with pictures, drapes, or by placement of chairs, tables, etc. A wooden stool placed in front of a spotlight at different angles can produce many interest-

ing shadow patterns. Such effects are always better against light backgrounds.

Frequently action out of doors is staged against high walls or with the walls of buildings in the immediate background. I recall one instance where a closeup was to be made of two Foreign Legionnaires in a scene with an Algerian setting. The Legionnaires took their places. In the background was a glaring white wall. The cameraman lining up this shot, noted something lacking in the scene and ordered a tall palm tree moved so that the shadow of its gently swaying fronds would fall upon the wall just above the heads of the Legionnaires.

What was the result? Instead of a commonplace closeup of two persons against a plain flat wall, this cameraman injected a little atmosphere into the scene. The shadow of the palm not only added a decorative note

but it served in a subtle manner to remind the audience of the tropical locale of the story.

This same technique may be followed by the amateur, whether his movies are of the baby, or are scenarios involving a pretentious plot and an array of ambitious players. Try throwing a few shadows into those next intimate shots of the baby or of the family when filming out of door. And indoors the same effects may be achieved with ordinary floodlights if one has not as yet acquired one of the new "baby" spotlights now being marketed for amateurs.

The next time you attend the theatre, look for these new effects in the photography. From the professional's work on the screen you can gain many ideas that may be applied in the filming of your own movies.

ABC of lighting for beginner . . .

• Continued from Page 17

available, costing anywhere from a few cents to a few dollars.

As extra added value, reflectors "soften" shadows, i.e., make them less dense and more fuzzy, and act as shields to prevent direct light from entering the lens. This latter item is somewhat akin to dropping a few large bricks on the kitchen floor while a cake is in the oven—resulting in a ruined cake. Likewise, film exposed to unwanted "spill" light may become fogged and therefore ruined.

Reflectors are divided into two types—floodlights and spotlights. Floodlights are general purpose units employing Photoflood lamps having a beam spread of about 50 or 60 degrees. The new small spotlights use concentrated filament lamps, an average of 150-watts in rating, and some of them are capable of producing either a spread or a concentrated beam of light.

The R-2 Photoflood lamp has its own reflector built into the bulb and is about equal in effectiveness as a No. 2 in a good reflector. The convenience of a lamp of this type should not be overlooked although from

the standpoint of economy the No. 2, which costs less than the R-2, and a reflector are to be preferred.

Don't trust your eyes in judging exposures under artificial light; use exposure tables or an exposure meter. Don't estimate distance—use a yardstick or a tape measure. As a Ph.D. might put it, illumination varies inversely as the square of distance from the source. This means that if we have a light source, say four feet from a subject, a certain illumination will be obtained at the subject. If the source is moved back to eight feet from the subject, the illumination will not be one-half that obtained at four feet, but only *one-fourth*. If the light source is moved from four to four-and-one-half feet, the illumination drops slightly more than twenty per cent.

And what about the patient, tolerant, understanding spouse? What has she to do with indoor filming? Just this. Don't stretch the patience, tolerance and understanding too far. Blown fuses can well cause marital misery. Photoflood lamps draw very little current for the great amount of photo-

graphically effective light they produce. But they do draw current and therefore can be sinister villains.

Most home lighting circuits are fused for 15 amperes. This means that an electrical load of approximately 15 amperes can be connected to circuit without blowing the fuse. Six Photoflood lamps No. 1, or three Photoflood lamps No. 2, may be used on a circuit which is protected by a 15 ampere fuse.

It often happens that about the time you want to make some choice shots, your wife or some other member of the household will decide to plug in a waffle iron and perhaps a coffee percolator, on the same circuit you are using for the movie lights. The chances are that some of the regular house lighting lamps are already on. You turn on the Photofloods and BINGO!!!—out goes the fuse leaving an unjelled waffle in the iron, cold coffee in the pot, and a very, very unhappy mate in a darkened kitchen.

The moral of all this is—be sure the circuit is not already loaded to capacity before you plug in 500 or 1000

additional watts of Photoflood lamps.

As a beginner one should confine himself to simple lighting arrangements. Without some attention to where the reflectors are located, the results are likely to be as disappointing as our brother-in-law's Christmas cigars.

Placing one reflector slightly to one side of the camera and directing it at the subject is the simplest arrangement for indoor lighting. A modification, and one which gives a more pleasing appearance to the subject, is to locate a large white cloth or paper on the other side of the camera up near the subject but outside of the view in the camera finder. It should be so placed that it will pick up some of the light from the source and reflect it at the subject "filling in" the shadows on the shadow side of the subject, reducing their density and harshness. (See Fig. 1.)

By employing two light sources, one on each side of the camera and out about 45 degrees from the subject, a tried and true lighting arrangement is obtained. (See Fig. 2.)

Now in black-and-white photography, as compared

with photography in color, it is desirable to have more light directed at the subject from one side than from the other. This is known as modeling. The strong or modeling light should provide at least twice the illumination furnished by the second light source on the other side.

With a two-reflector arrangement, where Photoflood lamps of the same size are used in each unit, the modeling light should be positioned only about 70 per cent of the distance of the other unit from the subject. In other words, if one lamp is located eight feet from the subject, the one on the opposite side should be placed about five-and-one-half feet from the subject. Where a Photoflood No. 1 is used in one reflector and a No. 2 lamp in the other, the distance of both sources from the subject should be the same since the No. 2 lamp emits about twice the light of a No. 1.

Limit the action of subjects to within the area covered by the beams of light from the reflectors. One cannot make a panoramic shot with one or two reflectors. Once the subject gets away from the lighted area, you're sunk, so just relax the trig-

ger finger and save film.

Dark surroundings absorb light like a dunked doughnut absorbs coffee. An exposure meter takes this into account. Exposure tables, in general, do not. A wise precaution, therefore, is to open up the lens diaphragm about one-half stop larger than indicated in the table when walls and ceiling are dark.

So perish the thought of putting that new movie camera away until winter snows thaw and Spring brings milder shooting weather. Some of the best movies are made indoors. An additional investment of 50 cents for two Photoflood bulbs, the purchase of a couple of inexpensive aluminum reflectors, and you will be all set for your first indoor movie. If you're handy with tools, you can make your own reflectors out of a pair of bright tin or aluminum cooking utensils obtainable at the dime store, plus a couple of light sockets.

There's an exposure table, elsewhere in this issue, that will guide you in filming indoor movies. It tells the exposure required according to the number of Photoflood lamps used and indicates the distance they should be placed away from the subject for each given exposure. Study this chart and use it when making movies indoors with Photofloods.

With Advanced Cinefilmmers

• Continued from Page 8

ton, Arthur H. Hart, J. T. Mullins, and Walter E. White.

Mrs. Ray Merville, whose husband before his death served on the editorial staff of HOME MOVIES and whose original idea culminated in formation of the club, was voted a lifetime honorary member.

In This Issue

Three articles appearing in this issue will prove especially interesting to the advanced amateur: "Shadows Lend Artistry to Cine Photography," by Arthur Miller, A.S.C., one of 20th Century-Fox's ace cinematographers; "Glorified 16's Bag of Tricks," by Arthur Hart, whose creation of the "Glorified 16" has aroused



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Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

FEBRUARY: "Whistling Wings," produced by W. H. Nordin, Austin, Minn. A 16mm Kodachrome picture 400 ft. in length.

MARCH: "Checking Off the Budget," produced by B. W. Johnson. An 8mm Kodachrome film 1000 ft. in length.

APRIL: "El Lobo," produced by Demetris Emanuel. A 16mm picture 400 ft. in length.

MAY: "From A to Z," produced by Vernon Altree, Stockton, Calif. A 16mm Kodachrome film 400 ft. in length.

JUNE: "Peetie," produced by Edmund Turner, Detroit, Mich. A

16mm Animated Cartoon, 400 ft. in length.

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo, N. Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

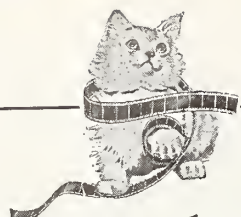
OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.



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considerable interest in amateur cine circles; and "School Sells Activities with 16mm Movies," by Ira Lancelot, Jr., which describes the strides made by one educator in producing school movies.

Aircraft Film

Bill Ehring, Hollywood

"Glorified 16's" bag of tricks

• Continued from Page 22

sawtoothed, wavy, boxed, mitered, etc., may be used.

In performing a regular wipe, one will not need to watch the footage counters, as the position of the fan will indicate where to stop and start.

In making a fade the cam is chosen to correspond with what exposure is being used. That is, if a reading of f/5.5 is established as the correct exposure, the f/5.5-O cam I is used. This will close the lens from f/5.6 to infinity over a space of two feet of film from start to finish.

Placing the cam actuator on the effects shaft bushing so that the lens will be closed as the slide (J) shown in Fig. 4 is moved up the f/5.5 cam is then placed on the shaft (K). The lower footage counter (L) is set at 0000.0.

When ready to start the fade, press the effects shaft button (E), causing the cam to rotate and close the lens down. Watch the footage on the lower counter as it reaches a point where it reads over two feet and stop the camera. This completes the fade.

A fade-in is made in the same manner, but instead of using a cam to close the lens, one is used to open it. By winding the film back to where the lower counter reads 0000.0 again, and starting a fade-in, the result will be a lap-dissolve, or where one picture seems to melt into the next one.

In making the fade-in, the correct exposure is obtained first. Let's say it is f/11 this time. The cam actuator (J) is swung over to the other side of the lens so when the cam rotates it will open the lens. The f/11 cam is placed on the effects shaft so it is at its lowest point. Press

cine photographer, has just completed a 16mm film for California Aircraft Corp'n, on the subject of training youth for America's new defense program.

The picture, approximately 700 feet in length, and in sound, runs 30 minutes. Distribution is free to teachers and instructors in high

schools; also to public libraries.

Also lined up for future production by this progressive cinefilmer are two pictures to be produced in 16mm in color and sound. Ehring will use one of the new Berndt-Maurer 16mm sound cameras and recorders for this job.

the effects shaft button (E) to mesh the gears. Start the scene and the lens will be opened only to the point of f/11, taking just two feet of film to do this. Regard-

less of the cam chosen, but two feet of film will be consumed to make the fade, insuring a perfect match between the two.

When away from home

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:							
		3	5	6	8	12	16	20	40
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...
	4	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...
	4½	f1.9	...	...	f2.8	f3.5	...	f4.5	...
	5	...	...	...	f2.8	f3.5	...	f4.5	f8
	5½	f1.5	f1.9	...	...	f2.8	f3.5	f4.5	f8
	6	...	f1.9	...	...	f2.8	f3.5	f4.5	f8
	6½	...	f1.5	f1.9	...	f2.8	f3.5	f4.5	f8
	7	...	f1.5	...	...	f2.8	f3.5	f4.5	f8
	7½	...	...	f1.5	...	f2.8	f3.5	f4.5	f8
	8	...	...	...	f1.5	f1.9	...	f2.8	f3.5
	8½	...	...	...	f1.5	f1.9	...	f2.8	f3.5
Two No. 1's or One No. 2 or One No. R2	3½	f3.5	...	f4.5	f5.6	f6.3	f8	...	...
	4	f3.5	...	f4.5	f5.6	f6.3	f8	...	...
	4½	f2.8	...	f3.5	f4.5	f5.6	f6.3	f8	...
	5	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8	...
	5½	f1.9	...	f2.8	...	f4.5	f5.6	f6.3	f8
	6	...	...	...	...	f4.5	f5.6	f6.3	f8
	6½	...	...	...	...	f4.5	f5.6	f6.3	f8
	7	f1.5	f1.9	...	f2.8	f3.5	...	f5.6	f8
	7½	...	...	f1.9	...	f2.8	f3.5	f4.5	f8
	8	...	f1.5	f1.9	...	f2.8	f3.5	f4.5	f8
	8½	...	...	f1.9	...	f2.8	f3.5	f4.5	f8
Three No. 1's or One No. 2 and One No. 1	3½	...	f4.5	f5.6	f6.3	f8	f11	...	f16
	4	f3.5	f4.5	f5.6	f6.3	f8	f11	...	f16
	4½	f2.8	...	f4.5	f5.6	f6.3	f8	f11	...
	5	...	f3.5	f4.5	f5.6	f6.3	f8	f11	...
	5½	...	f3.5	f4.5	f5.6	f6.3	f8	f11	...
	6	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8	f11
	6½	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8	f11
	7	f1.9	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8
	7½	f1.5	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8
	8	...	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8
	8½	...	...	f1.9	...	f2.8	f3.5	f4.5	f8
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	3½	...	f5.6	f6.3	...	f11	...	...	...
	4	f4.5	f5.6	f6.3	...	f11	...	...	...
	4½	f3.5	...	f5.6	f6.3	f8	f11	...	f16
	5	...	f4.5	f5.6	f6.3	f8	f11	...	f16
	5½	...	f4.5	f5.6	f6.3	f8	f11	...	f16
	6	f2.8	f3.5	...	f4.5	f5.6	f6.3	...	f11
	6½	...	f3.5	...	f4.5	f5.6	f6.3	...	f11
	7	...	f2.8	...	f3.5	f4.5	f5.6	f8	...
	7½	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8	...
	8	...	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8
	8½	...	...	f2.8	f3.5	f4.5	f5.6	f8	...

*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See table of contents).

This data based on interiors and subject of medium color.

For light colored subjects and interiors close diaphragm one-half stop.

For dark colored subjects and interiors open diaphragm one-half stop.

filming pictures, it is often desirable to enter a title somewhere in the film without the usual jump from a scene to a title and back again.

By keeping track of the film on the main footage counter, one may allow footage for the title to be filmed later, yet continue shooting pictures. Let's take a scene of, say, a girl and a lamb. A picture is taken of the girl walking out toward the field. Fade the picture out. Now you would like to enter a title, "Mary Had a Little Lamb." Note the footage on the main counter, which might be 63.7 feet. The footage on the lower counter reads 2.4 feet. Deducting this from the top reading gives the starting point of the fade, which would be 61.3 feet.

Write this down so it can be referred to later. Now the title, "Mary Had a Little Lamb," can be easily read in five seconds or two feet of film for it. Leaving a blank space in the film of two feet for the title, cap the lens and run the reading up to 65.7 feet. On the notation made shortly before make it now read "Title start fade-in 61.3 feet, start fade-out 65.7 feet, 'Mary Had a Little Lamb.'" The next scene of the little girl with her lamb is faded in from the starting point of 65.7 feet, ending the scene as desired.

Upon returning home, or where titling facilities are available, the film is re-wound and placed into the camera again. Run it up to the point of 61.3 feet, shoot the title starting the fade-in and when 65.7 feet shows on the counter, start the fade-out. The result, a little girl walking out toward the field, lap-dissolve into the title, "Mary Had a Little Lamb," with a lap-dissolve into a scene showing Mary with her little lamb.

This produces a very smooth flowing sequence, and the results are more than gratifying as the limitations to this scope of work is by no means narrow.

Superimposing of titles across scenes is accomplished much in the same manner, only, instead of leaving a blank space in the film, the footage is noted where the wording is to be started and ended. This

is not as difficult as it might sound. Usually it is a good idea to keep track of the footage on each scene. This way it is quite easy to boil down the exact points of starting and stopping. Should one desire to superimpose some wording in a scene at any point in the film, all that is necessary is to press the effects shaft button at this point while taking the picture. Subtracting the footage shown on the effects counter from that of the main footage will give the footage point in the scene for this effect.

If one possesses a vignette, its use will increase the number of effects that may be made with the "Glorified 16," viz., fade-out/vig. in.; fade-out/wipe-in; fade-out/fade-in; wipe-off/vig. in.; wipe-off/fade-in; vig. out/fade-in, etc. It's just a matter of making combinations out of various effects.

Use of masks will be limited to the amount and type made up. To attempt to describe the different designs possible would more than fill this page. However, it is probably best to start with a few of the more simple types first, such as upper and lower half, right and left, upper and lower diagonals for right and left, key-hole, oval, binocular and circle. To name all of the uses that these may be put to would be impossible. Imaginative creations by the filmer can only supply the needed type and the use it will be put to.

In using masks where half of the scene is being taken, then the film wound back and the other part of the

film exposed to the same scene, it is a requisite problem that the camera be mounted on a very solid foundation. A tripod of the surveyor's type will fill the bill quite nicely if the legs are spread so their angle is some 45 degrees from the vertical plumb.

If this is not done there's a possibility the camera may shift slightly. The two pictures would not match at the dividing line. There would be no perfect blend between them.

Making different pictures to be split up, however, will afford no special trouble in the tripod line, and in many instances may be taken with the camera held in the hand.

Any and all of this work necessitates that the effects counter be used for keeping track of the film used. In this way it will be possible to start and stop at any given point with absolute accuracy.

Some combinations made during filming will require the use of both of the counters. Before closing, one little item that may be of help. The masks are placed behind the lens, and as the lens inverts the image being taken, the openings in the mask will be opposite to that as viewed through the finder.

In other words, that portion being viewed through the finder, say the top half, will be exposed on the bottom half of the film. Views on the right side of the finder will be exposed on the left side of the film, and vice versa.

How to edit your first movie . . .

• Continued from Page 14

Thus, after following rules 1, 2, and 3, we find one of the rolls of our films threaded on the projector and we are about to review it as a preliminary step to editing.

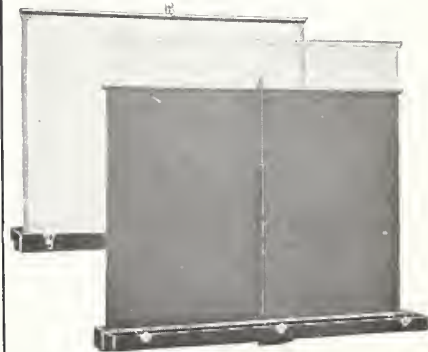
We project the film to the end without stopping the projector, meanwhile making mental notes of things to do for its improvement. Then we project it again, and perhaps a third time, until our original editing ideas have jelled. Then we take the film to the editing board and there we start to snip. Off comes that per-

forated and partially fogged ten or 12 inches at the beginning. Even if it represents most all of the first scene we made, out it comes and into the wastebasket with it! There's no sense projecting it when all we see is a vague image of the scene mixed with intermittent flashes of light from fogged areas, plus the flash of dots on the screen from the perforated serial number.

Next we come to those five or six frames—the beginning of a scene we had

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just started when the baby suddenly decided to turn her back on the camera and toddle out of camera range. A flash of a few frames is not a scene.

If we forgot to remove the lens cap on another shot, that comes out, too; as does the scene made by the Mrs. —first time she ever held the camera in fact. Phooey! What a shot! A little on the frugal side, she wanted to make a picture of the flower garden to show to the folks when next they visited. So, just so she wouldn't use too much film on the shot, she gave the scene a quick once over — whoof! like that — from left to right. The close-ups of some of the flowers made later saved the day for the flower garden and, of course, they stay in.

Along towards the end, there's that old trouble exposing the film right down to the last frame! So we've got pictures mixed with perforation marks and fogging again, and we snip it off. With the film all spliced back together, we run it off on the projector. And we have to admit it looks a whale of a lot better. The only thing lacking now are the titles. It ought to have at least an opening or main title and the finishing touch — an "End" title. The copy for the main title is soon composed and inasmuch as it's such a small job, we send it to a title maker.

Six months later it's quite a different picture. We've acquired a lot of practice and ideas, too, on editing; and now we're putting all our films together — those subjects that relate to one another, of course — combining them on one reel.

The real test of our editing knowledge thus acquired is in our vacation pictures. Having wisely interested ourselves in editing early in our movie making career, we now understand the importance of making close-ups and medium shots along with our long shots when filming, to provide material to work with at the editing board.

Our vacation movie opens with a long shot showing our car in the distance entering the gates of a western dude ranch. The next scene is a medium shot showing the car coming to

a stop, the host of the ranch stepping down from the broad veranda of his home to greet us; and then a closeup as he greets us with a handshake—long shot to medium shot to closeup—just like a regular Hollywood movie.

Last year a neighbor showed his vacation pictures. We never realized until recently what it was that made them so ordinary and uninteresting—not until we saw the results of editing our own vacation movies.

You can make good movies . . .

• Continued from Page 12

Movies are enhanced by plenty of close-ups. When shooting objects that are closer than five feet to the camera, the lens will not be in focus, that is, the objects will not be sharp on the screen. However, a supplemental lens called a portrait attachment placed over the lens for the close-ups will put the lens in focus and assure sharp pictures.

Another condition that will be encountered when taking close-ups is parallax. In view of the fact the lens of the camera is either below or above the viewfinder, when shooting close-ups, it will not be centered on the scene as seen through the viewfinder. Thus, unless allowance is made for parallax, a close-up of Mother may cut her off at the chin or shave off the top of her head, resulting in a very displeasing picture. This can

be overcome by framing the object in the viewfinder to the right or left or toward one corner, depending upon relation of lens to viewfinder on the particular camera used.

A "movie" camera must not be kept moving while taking pictures. The camera will record the movement, and if one has the knack of holding the camera "rock-steady" while shooting, he will have accomplished much toward making good movies. In other words, the movement should be recorded by and not provided by the camera. However, when taking a picture of a moving object it is entirely proper to move the camera slowly in the direction of the movement, keeping the moving object always in the center of the viewfinder to the extent possible. Never move the camera fast be-

Exposure Meter Guide

	SCHEINER		WESTON			SCHEINER		WESTON	
	Day	Mazda	Day	Mazda		Day	Mazda	Day	Mazda
AGFA					GENERA				
16mm SSS Pan.	29	27	100	64	Meteorpan	23	21	24	16
16mm Hypan.	24	23	32	24	Normal Panchromatic	20	18	12	8
16mm Panchromatic	21	20	16	12	Super Ortho.	21	17	16	6
16mm Supreme Pan. Neg.	27	25	64	40	Movetone Ortho.	19	13	10	3
16mm Finopan Neg.	23	21	24	16	Semi-Ortho.	18	12	8	2
16mm Positive	12	8	3	..	KIN O LUX				
16mm Plenachrome	20	..	12	.. 3	No. 1.	16	..	6	..
8mm Twin-8 Hypan.	23	21	24	20	No. 2.	18	16	12	..
8mm Filmopan	18	16	8	5	No. 3.	26	24	50	40
DUPONT					CONSUMERS				
Reversal Pan.	21	19	16	10	Ortho.	18	..	8	..
Regular Pan Neg.	20	18	12	8	Panchro.	23	21	24	16
Superior Pan Neg.	24	21	32	20	Colorchrome	18	..	8	..
Positive	12	..	2	1-6	HOLLYWOOD				
EASTMAN					S. S. Pan.	26	25	50	40
16mm Super XX Pan. . . . .	..	..	100	64	Pan.	21	20	16	12
16mm Super X Pan.	24	23	32	24	Semi-Ortho.	18	12	8	2
16mm Safety	20	18	12	8	UNIVEX				
15mm Sound Pan.	23	21	24	16	Standard	17	14	6	..
16mm Pan. Negative.	23	21	24	16	Ultrapan.	20	18	12	6
16mm Positive	16	10	5	3	GRAPHICHROME				
8mm Super X Pan.	23	21	24	16	Regular	18	10	8	3
8mm Regular Pan.	18	16	8	5	Plus	20	17	12	6
Kodachrome (8 & 16mm)	18	14*	8	3*	Superpanex No. 100	29	27	100	64
Koda. "A" (8 & 16mm)	18*	21	8*	12	Superpanex No. 24.	23	21	24	16
GEVAERT					Colortone.	18	10	8	3
Super Reversal.	23	21	24	16					
Panchro.	20	18	12	8					
Ortho.	21	17	16	6					

*With filter.

cause the result will be an unpleasant blur on the screen. If the beginner finds that he is unable to hold his camera steady when shooting, then by all means he should add a tripod to his equipment. Steady pictures on the screen are easier on the eye and will prove more interesting to him and to his friends.

PROPER framing of scenes is also important, because if camera is not held straight when the pictures are taken, they will not look pleasing on the screen. For instance, if the camera is tilted to one side when a picture of the house is taken as suggested above, it will look like it was built on the side of a hill when flashed on the screen.

Thrills in film collectors' gem . . .

• Continued from Page 21

their own ships or be destroyed by British gunfire.

Gensoul is seen rejecting the terms. Heliographs flash his answer: "We will fight!" Sirens summon the crews of France's finest craft. Decks are cleared. Sailors take their battle stations.

Then Britain opens fire! Fifteen-inch shells, fired from a distance of seven miles, begin to fall all around the French craft. Soon, Britain's gunners find their range! Shell after shell falls on battleship and cruiser, torpedo-boat and aircraft transport!

Fires break out! Armor plate crumbles! A powder magazine blows up! The "Dunkerque" is sinking! The "Bretagne" is in flames! The "Strasbourg" is badly damaged, manages to escape seaward, her guns still firing! Still the terrific bombardment and destruction continue! French sailors rush to extinguish flames aboard ship . . . to save the wounded. France's proud battleships are wrecks, her cruisers limping feebly toward shore, her lighter craft either beached or sunk to the bottom of the bay which is strewn with their wreckage! Nearly half of the naval strength of a major power is destroyed before

Look carefully at the scene through the viewfinder before pressing the button to make sure you're taking the picture from the most interesting angle. Taking a general shot of the children playing in the yard while the laundry is out on the line next door will not make a pleasing picture.

I do not believe the beginner should be too concerned about his ability to obtain good exposure. All cameras come equipped with an exposure guide fastened to them, and if its instructions are carefully followed, reasonably good exposure should result from the very beginning. However, it is natural that any amateur becomes accustomed to his lens openings under certain conditions as time goes on and his pictures will improve from the standpoint

one's very eyes! History never was recorded like this. Never was a major battle caught in minutest fidelity of sequence and detail so faithfully!

Watching the Tacoma Bridge sequences, one cannot believe that such things actually happened! Yet the camera recorded them.

This portion of this most extraordinary home-movie opens with scenes taken during the construction of the six million dollar Tacoma span, third longest suspension bridge in the world. Human spiders are shown, anchoring the giant cables 17½ inches thick, each with the combined strength of 6,300 wire strands, to hold the wide 11,000-ton center span, hanging between two sky-piercing towers, 400 feet over the water below.

Then comes Mother Nature, in the form of a 42-mile gale! The great stretch of steel begins to rock, gently at first, then grotesquely, one side up the other side down! One end high, the other end low! The beat of the howling wind seems to drive the bridge into a dance of madness—a dance that seems to laugh at all the money and all the brains that went into its making, and to leer and

of exposure with each roll of film.

At the very outset the beginner should be cold-blooded when putting his films on the splicing block. The amateur who relegates to the waste basket those shots that are not pleasing to the eye and thus screens for his friends' entertainment only the best of his footage will be rewarded by the favorable reaction of his audience.

Here again, proper handling of the camera will reduce need for deleting bad shots to a minimum. If it is constantly borne in mind that inferior shots should be trimmed from the finished film in order to make it worthy of screening before friends, then more careful exposure, framing, and focusing is bound to follow.

jeer, to the mounting tune of the howling wind, at the helplessness of mere man to do anything about the fatal dance of steel!

An automobile is caught in the middle of the gyrating boulevard. He abandons his car and, fighting both gale and crazily-canting foothold, he manages his way to safety just in the nick of time! Girder and strand, cable and wire can stand the strain no longer! Cracking like a crust of bread the whole center span plunges first upward . . . to poise a moment before its final crash into the raging torrent 400 feet below!

Such films indeed are treasured gems for any home movie collector's library.

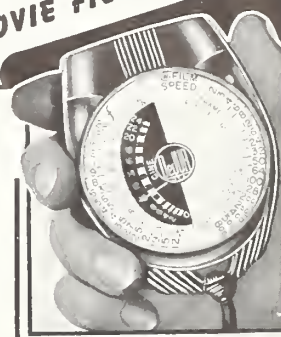
Film releases

• Continued from Page 25

public buildings, and market place in Sofia, the capital city. The primitive nature of Bulgarian agriculture. Household handicrafts, shoeing an ox, harvesting crops. The manufacture of cheese from sheep's milk in a typical cheese factory. An agricultural school in session. One reel (ap-

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. One Reel Movies .

The Garden Express

Here is an effective way to use up those odd shots and pieces of film that you never use, but just hate throwing away:

There is that shot of the camera traveling up the height of a skyscraper that didn't make much sense when you returned from the big town; that airplane that passed overhead and you just had to take a picture of it, although, now, you haven't the slightest idea why you did; that lengthy footage of the flowers in the garden that made a monotonous projection; those animals in the park that you shot while trying out the new telephoto lens. These and many such shots find a place in this picture. I know, because I've tried it.

My youngster and several neighboring children gave me the idea. In the garden, they had arranged about six wooden boxes in a line. This was their train. One fellow was the engineer and the other children, passengers. They travelled every day, without moving an inch, in their "streamliner"; and their description of the imaginary scenes en route was quite a revelation.

So, with about 50 feet of film in the camera and the cooperation of the children I made a few shots of them looking at their imaginary scenes and pointing high or low as the occasion required.

Workshop

• Continued from Page 27

A smaller can "D" holds the porcelain lamp socket. The light shines through the hole in the base of the splicer and on through the cutter opening in the splicer itself over which the film passes. A shaft "E" and magnifying glass holder "F" were made of old lamp fixture parts.

The magnifying glass and holder swings out of the way to permit splicing. The rewinds were constructed from 25-cent grindstones from the five and ten, the shafts having been altered to take the reels.

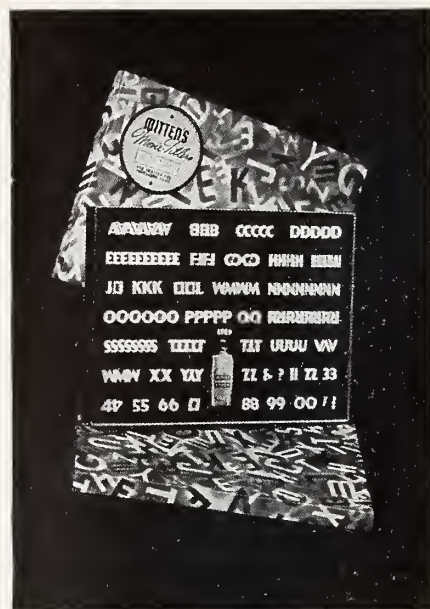
With the odd scenic shots spliced in, quite a novel picture resulted.

The picture opens with the children getting in the "train" and the engineer collecting his imaginary tickets; then a shot of the children waving and shouting "goodbyes." There is a scene showing the engineer tugging on an imaginary whistle and happy faces of the others can be seen over his shoulder.

A closeup shows one child looking up at the sky, then another head looks up and then flashes my old shot of the airplane . . . Another youngster tugs at a shoulder and points down and in pops that old telephoto shot of the animals taken from the hill . . . All faces turn in one direction and with a look of admiration on every face the picture shows the flower gardens in full bloom. The engineer reaches out of the picture and brings back a blossom which he sniffs in an approving manner . . . Again, a youngster is lifting her head slowly until she's almost looking at the sky and I cut to the shot of the camera traveling the length of a skyscraper.

Many other shots are introduced along similar lines and the picture fades to a long shot of the "train" taken from a different angle and with the children all waving as they arrive home.

— Sid Lorraine.



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It's new to me

• Continued from Page 6

and will make available to the public full Kodachrome prints of this famous annual event in 400 foot reels, either sound or silent. This announcement should prove especially interesting to those amateurs who fail to make their own movies of the parade this year, and to cine enthusiasts unable to journey to Pasadena for this year's event.

New B&H Speaker

The Orchestricon is the name of a new high fidelity speaker just introduced by Bell & Howell, Chicago. It is designed for permanent installation and, according to B&H, is really a self-contained speaker system with a frequency divider network that distributes the high frequencies to a multi-cellular horn, and the low frequencies to an 18-inch cone.

A built-in tone compensator permits adjustment for the acoustical peculiarities of any room.

A volume exceeding that of smaller speakers is claimed for the Orchestricon. It was designed for use with Filmo-sound 16mm s.o.f. projectors, but it may be used with other amplifier equipment, including public address systems and turntables with proper available matching units.

B&H Title Service

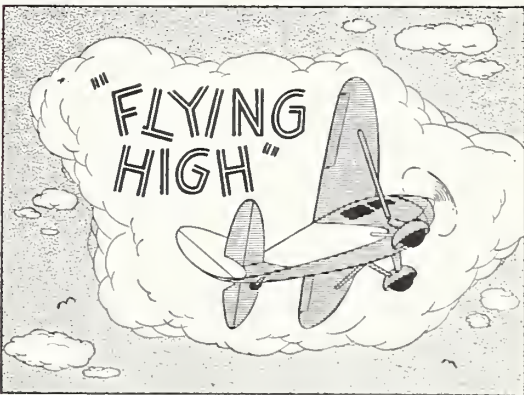
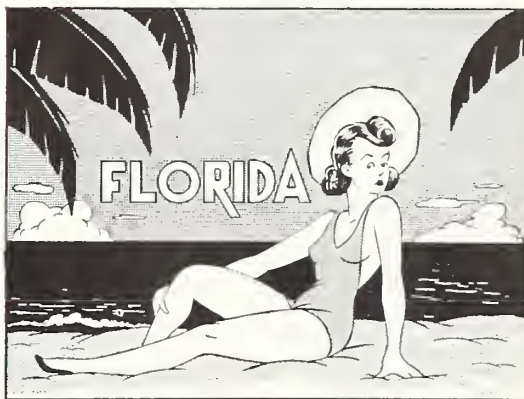
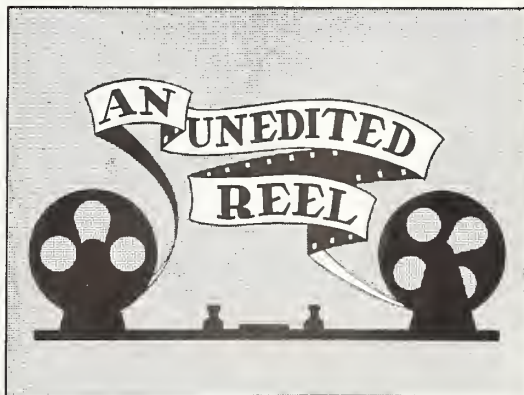
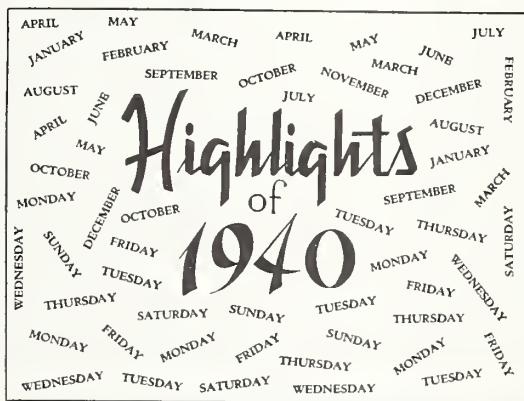
For producing home movie titles on moving backgrounds with black and white or Kodachrome film, Bell & Howell have just introduced a title card service with which amateurs can make their own professional looking titles.

The amateur receives a card or cards with his requested lettering upon it. The lettering is done on white or jet black backgrounds, said to be particularly fitting for double exposure titles. The cards are available to fit the Filmo 8 and 16mm titlers, and in any other size up to 5 x 7 inches.

There is a choice of two styles of lettering—hand lettered, or in the same Gothic type face used in B & H handset Title-Craft titles.

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- BARGAINS galore! 16mm—8mm projectors, supplies, library films. Complete home movie listings. Free. NO-WAT-KA, 11 River Drive, Passaic, N. J.

- TURRET Stewart-Warner 16mm camera, multiple speeds alignment gauge, focusing tube—all specially built accessories. Alignment gauge and focusing tube permits accurate centering. First \$50.00 takes it. May submit money through HOME MOVIES magazine for assurance of condition and positive delivery of camera. BOX HH, HOME MOVIES MAGAZINE, Hollywood, Calif.

- EXAKTA reflex camera, vest pocket film. F:2.9 lens; flash attachment; leather carrying case; filter holder and sunshade; and one G. Filter—very scarce. Will sacrifice complete outfit for \$100.00. BOX HRH, HOME MOVIES MAGAZINE, Hollywood, Calif.

TITLING EQUIPMENT

- ADD interest and appeal to your titles . . . use Mitten title illustrators. Pin back title decorations to fit every season of the year. Write for catalog on the entire Pin Letter line. Mittens Letter Co., Redlands, Calif.

MOVIE SCREENS

- HAVE your movie screen tailor made to fit your home. We prepare at low cost beaded screens to fit every movie making need. Tell us your screen problem, giving exact dimensions, etc., and we will be glad to quote our price. Hollywood Cine Products Co., 3221 S. Figueroa St., Los Angeles, Calif.

- Ten cents per word; minimum charge, \$2.00 cash with order. Closing date, tenth of preceding month.
- HOME MOVIES does not guarantee goods advertised.
- Send ads to 6060 Sunset Boulevard, Hollywood, California.

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- LATEST 8-16mm War, Comedy, Travel, Unusual Subjects. Send 10c for sample and lists. A personal service. RIO, 413-H Elmira, N. Y.

- SOUND and Silent Films exchanged, bought, sold, rented. Bargains always. New Free lists FRANK LANE, 5 Little Bldg., Boston, Mass

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- ANNUAL Close-out of 16mm sound and silent movies. Yearly event. Large selection—features, comedies, cartoons, novelties. Send for your "AMATEUR MOVIE SPECIAL" today. Specify sound or silent. INSTITUTIONAL CINEMA SERVICE, Inc., 1560 Broadway, New York City.

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- UNUSUAL ART Film Catalogue. All latest releases. Send 10c for sample. ERWINES CINE LABORATORIES, 43 North Ninth St., Allentown, Pa.

- LARGEST 8mm—16mm Rental Library. We pay both ways. Send for free Catalogue. ABBE FILMS, 1265 Broadway, New York City.

- 8mm KODACHROME movies of Tulip Time and Northern Michigan. Send for list. G. J. GLUPKER, 45 E. 21st St., Holland, Mich.

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- BULK FILM — Aerochrome Reversal: Speed 8-2, double 8 or 16, 400 ft. \$3.75, 100 ft. \$1.25. Aeropan Reversal: Speed 24-16, double 8 or 16, 400 ft. \$11.25, 100 ft. \$3.10. Superaero Pan: Speed 50-40, double 8 or 16, 400 ft. \$12.50, 100 ft. \$3.40.

- SPECIALS LIKE NEW: Univex B-8 camera, P-500 projector, 2 rolls Ultrapan, 30x40 crystal screen, regular \$59.35, at \$47.50. Excel model 40 camera, model 32 projector, 2 rolls ortho film, 30x40 crystal screen, regular \$53.50, at \$42.50. Chemicals, accessories, Castle Films.

R. C. CAMERA & PHOTO SUPPLY CO.
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- JUST what you have been waiting for!—8-8mm Hi-speed Ortho daylight loading film. Weston 16, 32 ft. 95c. S. S. Pan, 8-8 or 16mm, per hundred feet, any speed, \$2.95. Regular 8-8 or 16mm per hundred feet, 95c. Postage extra. BOYD LABORATORY, Ashton, Ill.

- SPECIAL! 25' 8/8mm, Weston 8, 75c. 25' 8/8mm, Weston 24-16, \$1.35. Daylight loading. Prices include processing. RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.

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- PRINTED Title Cards to your order for type-writer style titlers, seven for \$1.00. Sample and details for 3c stamp. ELTON JOHNSON, 2406 Anson Road, Dallas, Texas.

- TITLES printed, eight words or less — 8mm, 15c; 16mm, 20c. Minimum order, \$1.50. Samples and complete hand lettered "The End," 10c. State size. MIDWEST TITLE SERVICE, 1024 Quincy, Topeka, Kansas.

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- MOTION Picture Processing: 100' 16mm, 75c. 50' 16mm, 50c. 25' 8/8mm, 35c. 25' 8mm, 25c. RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.

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- SHOTGUNS. Target Pistols and Binoculars accepted in trade on everything photographic, including Liecas, Contaxes, Eastman and Bell & Howell motion picture equipment and Da-Lite Screens. Write for Catalog. Convenient time payments may be arranged on anything new or used. NATIONAL CAMERA EXCHANGE. Established in 1914. 11 So. Fifth St., Minneapolis, Minn.

HOBBY BOOKS

- Are you a "beginner" in the ranks of amateur movie makers? Would you like to know how to use your camera to the very best advantage, yet avoid the mistakes and wasted film that so often results from lack of knowledge of fundamentals of cine camera operation? Then order a copy of "How to Use a Movie Camera." Just 50c. and well worth it.

Would you like to learn how to process your own movie film so that you can buy inexpensive film in bulk? Let us send you "How to Process Home Movie Film," a book chock full of instructions and advice by experts plus complete, easy-to-understand plans for building your own simple processing equipment. Sent postpaid for 50c.

Would you like to know how to make your own titles? What equipment to use—what exposure to use—all about auxiliary lenses—title areas, etc? Would you like complete plans for building a very simple and versatile home movie titler? Then send for "How to Title Home Movies"—the latest and one of the most authentic books ever written on the subject. Price \$1.00 per copy. We pay the postage.

VER HALEN PUBLICATIONS
6060 Sunset Blvd. • Hollywood, Calif.

Have You Joined the REEL FELLOWS?

Sponsored exclusively by Home Movies Magazine, the REEL FELLOWS is a friendly, chummy, coast-to-coast organization of movie amateurs whose purpose is to further the pleasure of amateur movie making and to encourage a wider and more beneficial contact among amateurs.

If you shoot 8mm or 16mm movies, or if you are interested in any of the aspects of amateur movie making, you are invited to become a member of the REEL FELLOWS. \$1.00 membership fee is so low no amateur can afford not to join.

Wear your REEL FELLOWS pin to identify you wherever you go! Upon receipt of your membership application, you will be sent membership card, gold pin, and insignia for your camera. Be the first in your community to join! Fill out the REEL FELLOWS membership application below and send it in immediately!

DETACH HERE

MEMBERSHIP APPLICATION

THE REEL FELLOWS

REEL FELLOWS
c/o Home Movies
6060 Sunset Boulevard
Hollywood, Calif.

I am enclosing \$1.00 membership fee, for which please enroll me as a member of the REEL FELLOWS and send me membership card, gold pin, and camera insignia.

I have been shooting movies (length of time).....

My equipment is: 8mm.....16mm.....

Name.....

Address.....

City.....State.....



This Trophy Awarded

In 1939 . . .

to Murray Beliz, Sacramento, Calif.,
for his 200-foot picture, "Within the
Garden Gates."

In 1940 . . .

to Herman Bartel, New Rochelle,
N. Y., for his 200-foot 8mm picture,
"Angels Are Made of Wood."

Who will win it in 1941?

EVERY amateur movie maker has a chance to win this handsome trophy sponsored by Lloyd L. Bacon, Warner Brothers' ace director and first honorary member of the Reel Fellows. Comparable in the amateur field to the famed "Oscars" awarded theatrical pictures, it is probably the greatest distinction that can come to any movie amateur. There's a host of valuable prizes, too, for first, second, third, and fourth places in each division, to be announced later.

NOTICE!

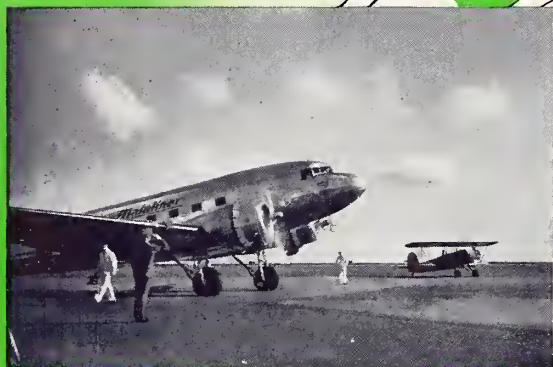
Closing date of Home Movies 1941 Amateur Contest has been extended from June 30 to September 30, permitting more time for completion and entry of pictures filmed during summer months. The contest is in full swing, NOW—so get busy! Watch February issue of Home Movies for rules of contest.

HOME MOVIES' 1941 ANNUAL AMATEUR CONTEST

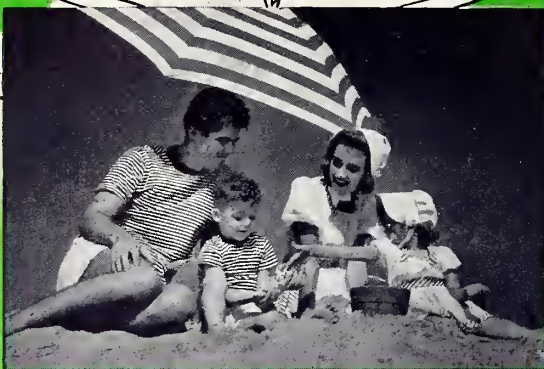
Open to All Amateurs!

N

E



W



S

It's a KODACHROME Winter

WHEREVER you are, wherever you go, this is a Kodachrome winter. Even the apparent black-and-white of a northern winter scene is rich in color. Kodachrome Film finds and reveals that color. Add the gay color of winter sports costumes, and Kodachrome becomes even more important.

In the South and West color dominates every scene, color for you and your Kodachrome-loaded movie camera to relish. Indoors, of course, Type A Kodachrome means movies in color under Photoflood light, no matter what the weather may be.

Ciné-Kodak Kodachrome Film is available for both 8 mm. and 16 mm. home movie cameras. The cost of expert processing and return, within this country, is included in the purchase price. 16 mm. 100-ft. roll, \$8; 50-ft. roll, \$4.30; 50-ft. magazine, \$4.65. 8 mm. 25-ft. roll, \$3.40; 25-ft. magazine, \$3.75.



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HOME MOVIES



M. Beliz

February • 1941

LARGEST CIRCULATION OF ANY AMATEUR MOVIE MAGAZINE!

NOW-- in 8mm and 16mm!

A new series of Walt Disney's Mickey Mouse and Donald Duck Cartoons!

IMAGINE! screening these newer, original Walt Disney animated cartoons right in your own home! How your friends will laugh at the antics of Mickey and Minnie Mouse, Donald Duck, Peg Leg Pete, and others! Here, indeed, is the spice for your home movie programs! These new films are available from your photographic dealer. Ask him to screen them for you today!



Donald Duck in The Fireman . . . 1453-B

Donald Duck and Mickey with fire hose and fire ladder have many adventures—and manage to do a little more damage than the fire.

200-foot 16mm . . . \$7.50
100-foot 8mm . . . \$3.00



MICKEY'S WILD PARTY . . . 1403-B

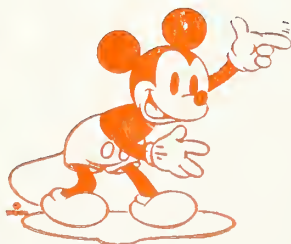
Mickey, Minnie and all the other famous Disney characters put on a party and make whoopee in a big way. The police think it a little too gay—which adds to the excitement.

200-foot 16mm . . . \$7.50
100-foot 8mm . . . 3.00

Mickey in Uncle Tom's Cabin 1406-B

Mickey as Uncle Tom, Minnie as Little Eva, and Horace Horse Collar as Simon Legree, stage Uncle Tom's Cabin. All goes well until some cats get mixed up with the fake blood hounds—and then the show breaks up.

200-foot 16mm . . . \$7.50
100-foot 8mm . . . 3.00



New Mickey Mouse and Donald Duck cartoons are available in 25, 50, and 100 foot 8mm lengths, and 50, 100, and 200 foot 16mm lengths. Send for FREE CATALOG!



SPECIAL!

Storage cans for 16mm reels at rock bottom prices in quantity lots.

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40 for . . 1.85
100 for . . 3.95

Steel-Flex 400-foot 16mm reels, 3 for \$1.00, including storage cans.

Steel-Flex 200-foot 8mm reels, 4 for \$1.00. No cans.

All prices F.O.B. Hollywood, Calif.

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CHAS. J. Ver HALEN
PUBLISHER

C. J. Ver HALEN, JR.
ASSOCIATE PUBLISHER

ARTHUR E. GAVIN
EDITOR

OFFICE OF PUBLICATION
6060 Sunset Boulevard, Los Angeles, Calif.
Phone GRanite 5149

NEW YORK OFFICE
Everett Gellert, 62 West 45th Street
Vanderbilt 6-5254

CHICAGO OFFICE
C. N. Burris, 712 Wrigley Building
Whitehall 7784

RAY FERNSTROM
Technical Editor

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

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FEBRUARY
1941
NUMBER 2
VOLUME VIII



REEL FELLOWS
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movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

Second-Class Matter, May 6, 1938, at
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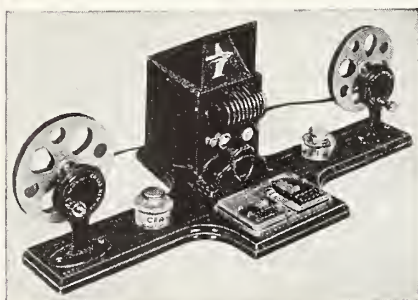
HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

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For Action-Editing the Hollywood Studio Way

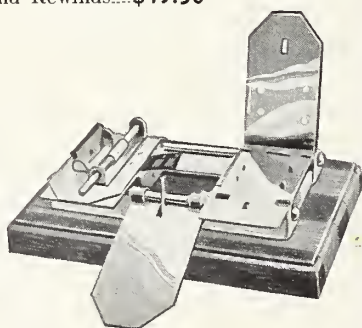


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The 8mm model, as illustrated at left, complete with splicer, Rewind and Film Cement.....\$27.50
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Complete Instructions Included

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\$4.50 each or \$9.00 the pair



Craig 16mm. Senior Splicer
For sound or silent, \$10.00

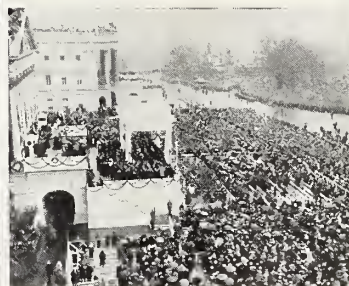
CRAIG MOVIE SUPPLY COMPANY
LOS ANGELES SAN FRANCISCO

It's NEW to me . . . !

By CINEBUG SHOPPER

Inauguration Films

For the first time in all the history of home movies, 16mm and 8mm projector owners may now own and show on their home screens motion pictures of the inauguration of an American President. Under the title of "The Third Inauguration of Franklin D. Roosevelt," Castle Films has just released what is called by those who have seen it the most significant home movie that has been made since their inception.



The importance of this release lies not only in the fact that it gives the home movie

enthusiast footages of an actual inauguration and especially of the first ceremony where the same man takes oath of office as the country's Chief Executive for the third time.

It also is a movie of outstanding documentary value because it provides a true screen-biography of the most prominent American of our times, and a movie record of changing national conditions since his rise to public office. It is a film review of a man and an era. It is the American scene as affected by the thought and acts of one man.

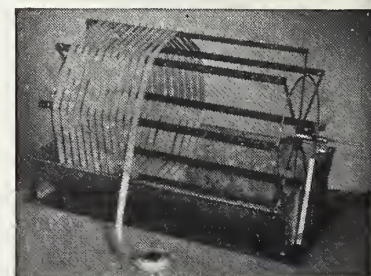
Mr. Roosevelt's public career is traced from his earliest assumption of office as assistant secretary of the navy in 1917. Throughout the reel, the American scene is shown as affected by the life and acts of one man. It concludes with a summarization of what the next four years hold for both the Executive and the country. Among these questions are aid to Britain; the Far East situation; two-ocean navy, military training and armament for the biggest peace-time army; a strengthened air force; unemployment; relief; the farmer; foreign markets and financial re-arrangements.

As an historic document, "The Third Inauguration of Franklin D. Roosevelt" is unparalleled in importance and permanent value. In spite of unusual problems in its assembly and editing, this home-movie is available from photo supply dealers in five sizes and lengths, at the usual low Castle prices.

Processing Kit

Superior Bulk Film Co., 188 W. Randolph St., Chicago, announce a complete Home Processing Outfit for bulk movie film, which includes a drying rack, book of instructions on simple Home Processing, and a number of formulas.

Outfit is available in two sizes: One that accommodates 110 feet of film; and the 34-foot size for processing of double 8mm film in 25-foot lengths.



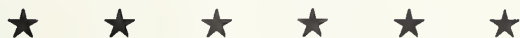
The New, Revolutionary Development in the Superior Home Processing Outfit is the "Sliding Bar." As film becomes wet, it has a tendency to stretch, thus loosening on the reel, which causes overlapping and "blank spaces" on film. By use of the "Sliding Bar," the film may be tightened as it stretches, keeping it at a uniform tautness on the reel.

NOW!
For your own Home Movie

THIRD INAUGURATION OF FRANKLIN D. ROOSEVELT

for the **FIRST TIME** **16**
MM
8

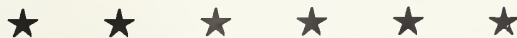
A SCREEN REVIEW OF A MAN AND AN ERA



Castle Films brings to your home screen a U. S. Presidential Inauguration! And more... a living screen-review of President Roosevelt's public career beginning as Assistant Secretary of the Navy in 1917... as Governor of New York... as President of the United States... and finally, the historic filming of the first third-term inauguration ever held.

This newest Castle film offers a dramatic screen-biography of the most prominent American of our time... a movie review of a man and an era.

You can own this professional Castle movie for less than the cost of unexposed movie film. It is available in both 16 MM and 8 MM at your photo dealer.



Describing more than 100 new Castle home movies... Historic World News... Sports... Travel... Animated Cartoons! Send a postcard to the nearest Castle Films' office to-day for your copy!

FREE

1941
 CATALOGUE

CASTLE FILMS

NEW YORK
 RCA BUILDING

CHICAGO
 FIELD BUILDING

SAN FRANCISCO
 RUSS BUILDING

Please send Castle Films' "Third Inauguration of Franklin D. Roosevelt" in the size and edition checked.

Name.....

Address.....

City.....

State..... B-2

16 mm SIZE

Headline 100 Ft.
\$2.75

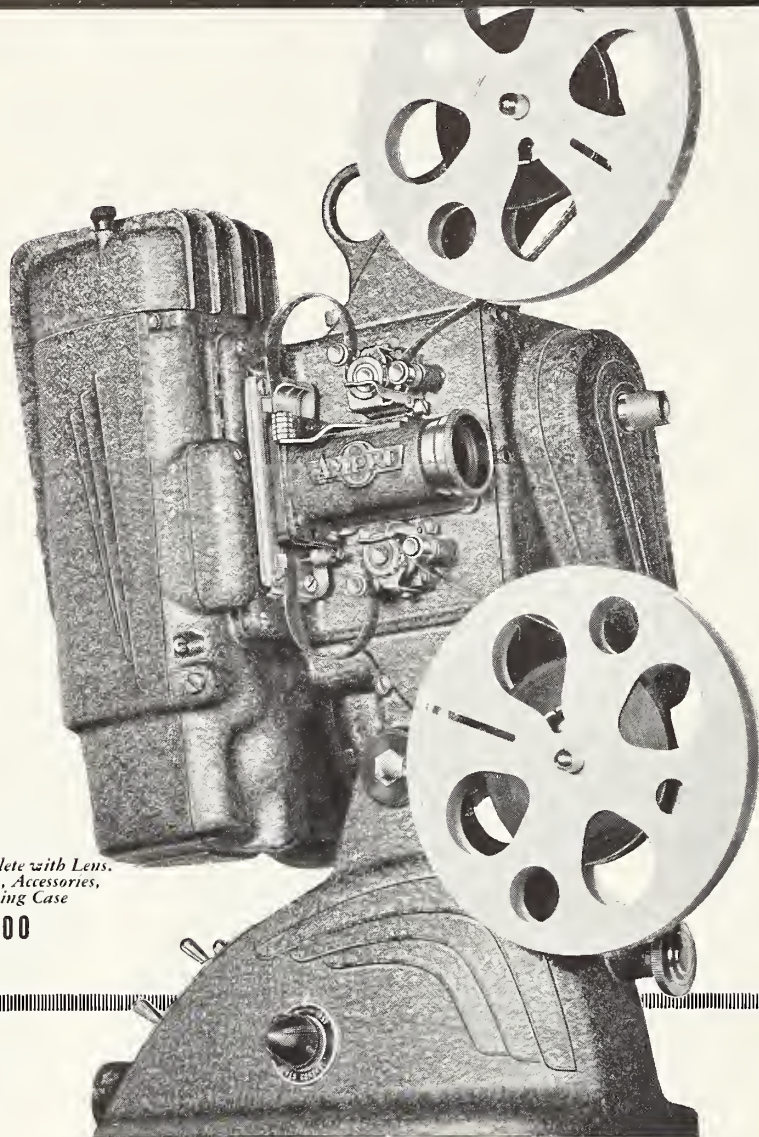
Complete 360 Ft.
\$8.75

Sound 350 Ft.
\$17.50

8 mm SIZE
 Headline 50 Ft.
\$1.75

Complete 180 Ft.
\$5.50

A New Thrill From Your 8mm. Movies



Complete with Lens,
Lamp, Accessories,
Carrying Case

\$98⁰⁰

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Also Complete Line of Quality 16 mm. Projectors

The Ampro line includes 16 mm. silent projectors with superb projection qualities — convertible-to-sound models — and 16 mm. sound-on-film projectors that offer "theatre quality" tone

and illumination plus numerous exclusive features in design and operation. In thousands of schools, universities, government departments, U. S. Army and Navy, churches, clubs and homes — Ampro projectors are approved equipment.

SEND FOR CATALOG

giving prices and the full story and specifications on the Ampro 8 mm. and 16 mm. line of precision projectors. Write to Ampro Corporation, Dept. HM241, 2839 N. Western Avenue, Chicago, Illinois.

AMPRO

AMPRO CORPORATION (Dept. HM241)
2839 N. Western Avenue, Chicago, Illinois
☐ Please send me full details on the new 8 mm. Ampro Projector. ☐ Also the complete Ampro 1941 Catalog on 16 mm. Projectors.

Name _____
Address _____
City _____ State _____

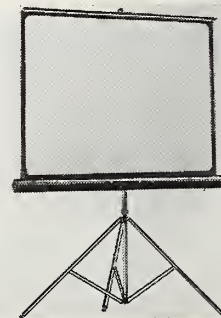
It's NEW

Beaded Screen

A new 30" x 40" beaded screen complete with tripod to sell for less than \$10.00 has just been announced by Lafayette Camera Co., 901 West Jackson Blvd., Chicago, Ill.

The screen, surfaced with superfine quality beads is said to be fully guaranteed against discoloration. Easy to set up and take down, the screen rolls up into a tubular case. Supplied with each screen is a sturdy, crackle finish folding tripod with rubber protecting feet.

The same size screen is also available at the same price in the roller type, housed in neat leatherette box. For other type screens, cineamateurs may refer to Lafayette's free catalog, available on request.



Garmur Cable Release

A cable release adaptor manufactured by Garmur Products of Los Angeles is now available for the Revere Model 88 Camera. The cable release is equipped with a locking device which permits the photographer to move in and out of the picture while the camera is in action or to make single frame exposures. Use of this attachment frees one hand completely when the camera is mounted on a tripod or on the title board. This is helpful in making trick shots, the free hand can rearrange the titles or work the trick gadgets on the title board.

The Garmur Cable Release Adaptor and 10" cable is easily attached and detached. It can be left on the camera permanently since it does not interfere with loading, winding or tripod mounting.

A similar attachment is also available for other 8 and 16mm cameras.

Title Makers

Having made titles and trailers for upward of 10,000 theatres in America regularly for 22 years, Filmack Trailer Company has amassed a collection of nearly 10,000 art and photographic backgrounds for titling use. This collection of theatrical quality background subjects, probably the largest and most complete in existence, is now made available to every maker of 16mm or 8mm movies, amateur or professional.

The 16mm and 8mm titling service of Filmack Trailer Co., will be available through its new subsidiary, Filmack Laboratories, 843 So. Wabash Ave., Chicago, Ill.

Black Top Bulbs

General Electric's lamp department at Nela Park, Cleveland, announces an opaque end-coating (black) on seven types of T10 300-watt G-E Mazda projection lamps. This opaque end finish — at no additional increase in lamp list price — brings these lamps in line with the manufacturer's 400 and 500-watt T10, and 750, 1000 and 1200-watt T12 projection lamps.



The opaque end-coating is now on all G-E Mazda lamps used for 16mm motion picture projectors and on majority of lamps used in 8mm equipment.

Purpose of the opaque coating is to eliminate need of a metal cap to trap stray light which otherwise escapes from the end of clear lamps and shines through the ventilator openings of the projector. It also does away with the discomfort of removing such a cap from a hot lamp.



**THE CARE
YOU TAKE WITH
YOUR MOVIE HERE**

*Go Reflected
HERE*

WITH A



(Reg. U. S. Pat. Off.)

GLASS-BEADED SCREEN

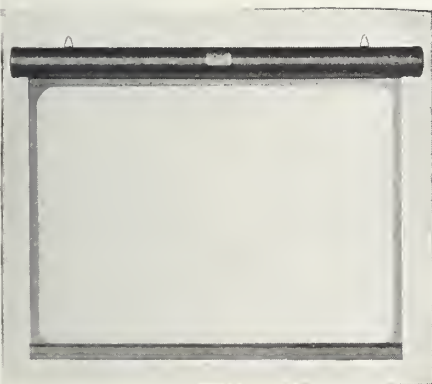


Until you see your pictures on a Da-Lite Glass-Beaded Screen, you haven't seen everything that your camera has put into the film. On the Da-Lite Beaded surface, details are knife-edge sharp. You will find all gradations of tone in black and white film more accurately reproduced. Colors (whether delicate pastels or brilliant reds, yellows, or blues) will be brought out more faithfully than you have ever seen them before.

Da-Lite's specially processed Glass-Beaded surface reflects more light, without sparkle or glare. It is the result of thirty-two years of screen manufacturing experience. Tests show that the Da-Lite beaded surface stays white and pliable longer than any other surface. Da-Lite Glass-Beaded screens are made in many sizes and styles, including the popular Challenger shown above, which can be set up instantly anywhere, yet folds compactly for easy carrying. See Da-Lite Screens at your dealer's today! Write for literature.

DA-LITE SCREEN COMPANY, INC.

DEPT. 2HM, 2723 NORTH CRAWFORD AVENUE • CHICAGO, ILLINOIS



The Da-Lite Model B Screen is ideal for semi-permanent installations in game or projection rooms. 12 sizes, from \$7.50 up. Slightly higher on the Pacific Coast.

Where a portable screen is required, the Da-Lite Challenger offers many advantages. It has a tripod permanently attached to the case and is the only screen with square tubing in the center rod and extension support to keep the case aligned and the entire picture in perfect focus.

**DA-LITE SCREENS AND MOVIE
ACCESSORIES**

RAVEN SCREENS

OFFER THEATER QUALITY, FINER
PROJECTION FOR YOUR

HOME MOVIES

For the best results in home movie projection insist on Raven Screens. For now these superior motion picture screens, chosen from among all others by Eastman Kodak for their gorgeous Cavalcade of Color at the World's Fair, cost you no more than ordinary screens and mean the difference between "just good" and "better" projection results. Be proud of your pictures on a Raven Screen.

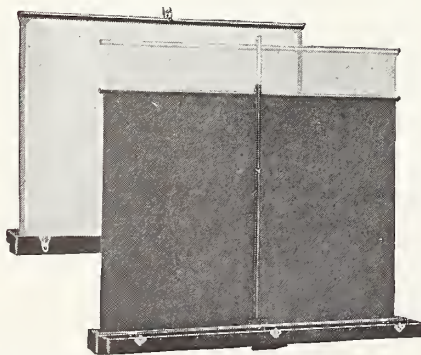
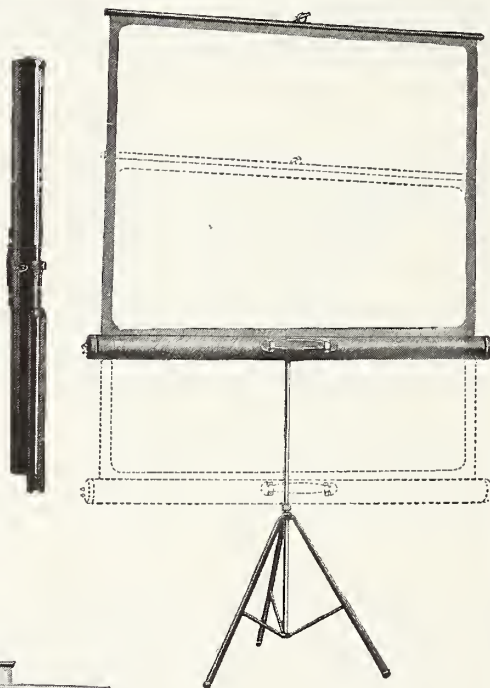


DeLUXE AUTOMATIC COLLAPSIBLE MODEL

Strong, sturdy construction, the screen is attached to a special spring roller mounted in the case. Its upper edge attached to a suitable top cross-bar supported at each end by self-acting collapsible legs. Easily erected and easily lowered into the case. Available in five different fabrics in six sizes, 22"x30" to 54"x72". Complete with carrying case.

STANDARD TRIPOD MODEL

Strong construction of light-weight metal tubing. Easily and quickly set up. Can be folded in compact units when not in use. Quickly adjustable (solid view shows screen's greatest elevation . . . dotted lines show screen's lowest elevation). Made in five fabrics, attractively finished in dark "crackle" and equipped with non-scratch rubber feet. Sizes 30"x40" to 52"x72".



DUPLEX MODEL

Made in five distinctive Raven fabrics (Haftone, Witelite, Beaded, White Opaque, Polaroid Silver), in six square sizes from 30"x30" to 70"x70". For 8mm, 16mm and especially Kodachrome pictures rich in detail are assured.

RAVEN SCREEN CORPORATION • New York, N. Y.

It's NEW

Theatre-on-Film

A new 16mm film production company has been organized, called THEATRE-ON-FILM, Inc., New York City, N. Y., which proposes to reproduce on sub-standard celluloid the actual staging of Broadway's most outstanding plays. Headed by Joseph Pollach, well known in New York theatrical and movie circles, THEATRE-ON-FILM has completed its first vehicle.



"Journey to Jerusalem," a 90-minute run sound feature, proves the one point that makes this company's plan appear feasible — that

watching the unfolding of a stage play recorded on film is more fascinating, more spell-binding than watching the actors discourse in the flesh. Somehow, the pictorial version of "Journey to Jerusalem" blends the realism of flesh and blood characters with the subtle flexibility of shadowy screen acting. The distance shots and closeups delicately timed make a movie out of the play.

The picture itself concerns the story of young Jesus at the time when his godly status is first revealed. The subject is beautifully rendered, making the picture ideal for any type of audience. For further information regarding rentals on this picture, write to Mr. Joseph Pollach, THEATRE-ON-FILM, Inc., 1619 Broadway, New York City.

Vitafilem

Said to be particularly adapted for black and white and all styles of colored nitrate and safety films is the new Vitafilem Processing Fluid manufactured by R. D. Hanish Co., 93 E. Longview Ave., Columbus, Ohio.

Other claims for the product is its ability to change the green state of film emulsions to a fool-proof "fixed" state and preventing film destruction. Repeated applications are said to eliminate friction scratches on dirty, dry, and brittle films.

Interested amateurs are invited to write for free descriptive booklet.

Eumig Distributor

Available from Fotoshop, Inc., 18 East 42nd Street, and 136 West 32nd Street, New York City, are the Eumig 8mm Movie Cameras.

The C4 model has a unique built-in electric motor drive which operates on an inexpensive battery possessing sufficient power for 10 rolls (500 feet) of double eight film. Equipped with governor and safety switch which prevents any accidental exposure, it can be locked for continuous action. Compact and light-weight, it weighs only 22 ounces and its sturdy metal body is attractively finished in black crackle. Critical finding with built-in eye-level finder enables a razor-blade focus on any scene. The camera is equipped with a Berthiot F/2.5 lens.

The C3 model features speeds of 8, 16, and 32 frames per second, single frame release for tricks and animation; positive built-in view finder, built-in geared footage indicator; all of which is enclosed in a handsome black finish metal case with accessory parts chromium plated. Standard equipment is a Schneider Kinoplan F/2.7 lens.

Recording Booklet

"How to Make Talking Pictures at Home" is the title of a well written and illustrated booklet which the Presto Recording Corporation, New York City, are making available to those interested in their Presto "Synchro-Sound" system recently described in HOME MOVIES.

Treated at length is the manner of application of Syn-



BE PROUD OF YOUR MOVIES!

Show your color or black and white movies with a Revere 8mm Projector and you will always be proud of the *theatre-quality brilliance* and *steadiness* of your pictures. The Revere's efficient optical system (with 500-watt lamp and F1.6 lens) makes even your prize scenes appear brighter and clearer. Thousands of Revere owners will tell you that the quality of Revere projection compares favorably with that of any 8mm projector, regardless of cost. Your Revere dealer will be glad to let you prove this fact for yourself. Ask him for a demonstration! Write today for literature!

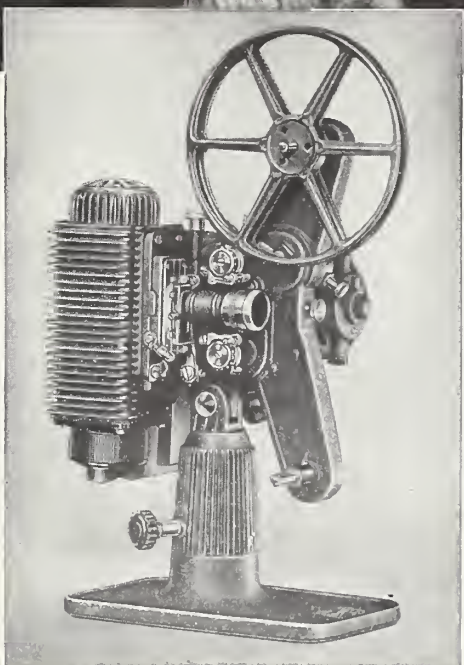
Revere

8^M PROJECTORS

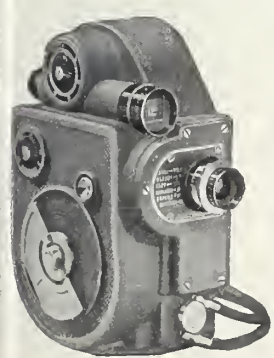
REVERE DeLUXE MODEL 85 PROJECTOR

This new model has the same basic features as the Model 80, plus the following refinements:

1. **Helical Gear Tilting Device**, operated by attractive Tenite knob, at the base of projector, provides smooth positive control in tilting projector for centering the picture on the screen.
2. **Beam Threading Light**—illuminates film gate, lower sprocket and take-up reel to check threading while the projector is in operation. Uses projection light. Can be shut off when not desired.
3. **Duo Shield Light Diffuser**—reduces ceiling light to a minimum.
4. Rich, leatherette-covered, lined **DeLuxe Carrying Case** with special compartments for extra lenses, reels, and other accessories.



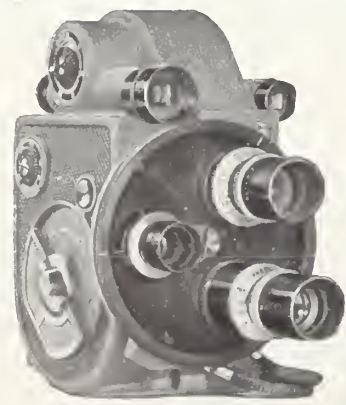
Complete with 500-watt Lamp, F1.6 Lens and Carrying Case . . . \$75.00



Revere Model 88

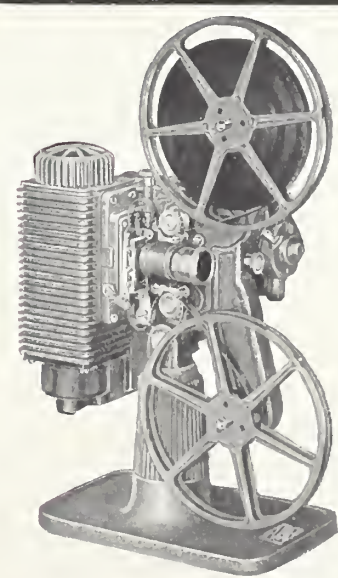
FOR COMPLETE SATISFACTION USE A REVERE CAMERA, TOO!

Revere Model 88 Camera has 5 speeds, built-in parallax-corrected viewfinder, film footage counter and many other modern features. Easy to thread. It is also available with Bausch & Lomb fast F3 lens in removable Universal Focus Mounting. **Complete** with Wollensak 12.5mm F3.5 lens, \$32.50; with F2.5 lens, \$44.50. **Complete** with Bausch & Lomb 12.7mm F3 lens, \$37.50.



Revere Model 99

Revere Model 99 Turret Camera has, in addition to regular Revere features—such as 5 speeds, Revere Sprocket-controlled takeup, same system as used in professional cameras (no snubbing of film), Eastman-type spool spindles—an extra optical viewfinder for Telephoto lenses. **Complete** with one Wollensak 12.5mm F2.5 lens, \$65.00.



REVERE STANDARD 8mm MODEL 80 PROJECTOR

Provides maximum screen illumination for sharp, brilliant pictures. Its features include F1.6 lens, high ratio Duplex shuttle film movement, rheostat speed control, 300-foot reel capacity, double blower cooling system, enclosed gear and chain driven rewind (no belts in the Revere!) **Complete with 500-watt lamp and F1.6 LENS, \$65.00.**

REVERE CAMERA COMPANY • CHICAGO
PHILADELPHIA • KANSAS CITY • MINNEAPOLIS • LOS ANGELES • DALLAS

REVERE CAMERA COMPANY
Dept. 2HM, 320 E. 21st St., Chicago, Ill.

Please send complete details on Revere Motion Picture equipment.

Name.....
Street.....
City.....State.....

*She wants to
make a Movie!*

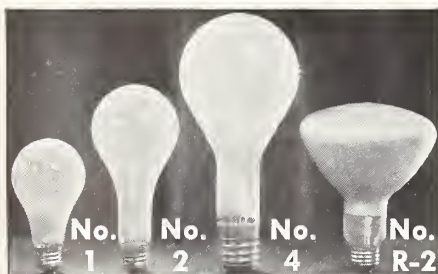


GET G-E PHOTOFLOODS and get busy!

● The star is onstage, beginning one of those scenes so precious to the home movie maker.

Be sure *you're* ready with G-E MAZDA Photoflood lamps, the same high-efficiency type lamps that Hollywood uses...made to fit *your* requirements.

It makes no difference whether you're shooting color or black and white, G-E Photofloods give you the kind of light you need for clear, crisp pictures. Two popular sizes fit most needs; No. 1, **15c**; No. 2, **30c**. And for special effects try handy G-E MAZDA Photoflood No. R-2, with sealed-in reflector, **85c**.



GENERAL ELECTRIC
MAZDA PHOTO LAMPS

It's NEW

chrosound to the production of commercial and educational as well as amateur motion pictures and explains the simplified manner in which sound effects, musical background and commentary dialogue may be added to any silent 8mm or 16mm film.

Booklet will be mailed promptly to interested amateurs upon receipt of 25 cents to cover packaging and mailing.

Portable Flood Lights

"Gibbs Flood Guns" is the trade name of a highly efficient accessory for use in making indoor movies. It consists of a parallel bar which may be attached to the camera by means of tripod screw. At either end, is an aluminum reflector and socket accommodating a No. 1 or No. 2 Photoflood lamp.

With the flood gun attached to the camera, one may film pictures indoors, and move about the scene without necessity of having to move lamp standards each time. The lamps move with the camera.

For further information, write to Arthur E. Gibbs, 1925 E. Knott St., Portland, Oregon.

Beaded Screens

Motion Picture Screen and Accessories Co., Inc., 351 West 52nd Street, New York City, has prepared an interesting testing kit which they are making available to amateurs interested in improving projection of their movies. The kit consists of a 5 by 7 inch sample of their new Wide Angle Beaded Screen fabric and a test chart for use in testing the quality of your projected movies. The beaded surface of this company's new type projection screens is said to improve visibility of movies projected in homes where audiences must be spread out, some sitting at a considerable angle from the screen.

Amateurs may obtain this test kit free of charge by writing direct to the manufacturer.

WIDE ANGLE CRYSTAL BEADED FABRIC



Editing Rack

Marathon Photo Supply Co., Wausau, Wisconsin, announce this month, the Mara-Movie Editing Rack, an aid to editing home movie films. Substantially constructed, this new editing rack is provided with an easel support which holds it in a convenient position before the operator. Forty compartments are provided for individual film strips or scenes coiled and ready for splicing.

Included with every outfit are 100 printed continuity slips and simplified instructions for using the outfit and editing home movies.

DeLuxe Tilt Head

As a furnishing for the Royal DeLuxe Tripod, Albert Specialty Company, Chicago, have provided a new Tilt Head. One of its announced new features is the quick action in one operation. Another is the fast tilting platform which makes possible changing the camera from a horizontal to vertical plane without removal from the platform.

Two screws are furnished with the Royal DeLuxe Tilt Head to accommodate various sized camera sockets. To fix a camera to the head, the proper size screw is placed in the camera socket, and the camera is placed on the platform with the screw centered in the platform receptacle. A short swing of a small lever locks the camera securely in position. Completely eliminated is the need for turning or threading the camera to a stationary tripod screw.

TELETAR TELEPHOTO LENSES

Made in Mounts
to fit 8 and 16mm Cameras



AT AMAZINGLY LOW PRICES!

These lenses are fully corrected for use with Kodachrome film, as well as all other types of film, and are ideal for taking distant shots of sports, wild life or portraits where you do not want to get too close to the subject.

The 1 and 1½ inch lenses can be fitted to the 8MM Bolex, Keystone, Revere and Bell & Howell Turret cameras. The Bell & Howell Turret camera requires an adapter which costs \$3 extra.

The 2 and 3 inch lenses can be fitted to standard 16MM cameras, as well as to all 8MM cameras mentioned above with use of an adapter. Price \$3 extra.

FOR 8MM CAMERAS

1 inch F 3.5.....\$18.00
1½ inch F 3.5..... 24.00

FOR 16MM CAMERAS

2 inch F3.5 (Available Mar. 1).....\$28.50
3 inch F3.5..... 35.00

Filters Available \$1.75 to \$4.00

Please Specify the Type of Mount when ordering.

Mail Orders Filled. Write Dept. H. M. T.

*If it's photographic you'll
find it at*

Willoughbys

32nd St. near 6th Ave., New York

World's Largest Camera Store
Built on Square Dealing

★★★★★★★★★★★★★★★★★★★★

With **ADVANCED** Cinefilmers...

SP Acquires Employee's Pix

16mm Kodachrome pictures filmed in Mexico and Guatemala by Charles L. Schultz, claim clerk for Southern Pacific's Los Angeles general passenger office, have been acquired by the company as a medium for promoting travel below the border via S.P. lines.

Movies of Mexico are Schultz's specialty. Having spent much of his childhood there, he has returned to that country sixteen times since, acquiring footage with his cine camera for the travel reel on Mexico which is probably one of the most complete of its kind.

Schultz's cine work first received recognition when his Mexican scenes were featured in a 45-minute television program telecast over the Don Lee System on the Pacific Coast.

Graduate

Kenneth O. Hezzlewood, whose 8mm picture, "Four Hours to Fill," was among the prize winners in HOME MOVIES' 1939 Annual Amateur Contest, has moved into the ranks of pro-16 filmmakers, producing both sound and silent 16mm commercials.

Hezzlewood attributes much of his success in producing a good film product to knowledge gained of audiences' likes and dislikes in substandard pictures during the time he specialized in screening pictures for various groups. During the past year he is credited with projecting films for more than 110 audiences comprising approximately 15,000 people.

He is fortunate in having access to a wide variety of 16mm cameras and has quite an array of equipment of his own, both for production as well as exhibition of silent and sound movies.

Hezzlewood's latest activity is production of a 16mm sound-on-film picture for the St. Paul police department, further details of which the editors hope to entice from the pen of the producer for



a future edition of HOME MOVIES.

In Hawaii

Len H. Roos, A.S.C., lenser of many Hollywood productions, has set up shop in Honolulu, where he specializes in commercial motion picture productions. In recent months, most of his assignments have called for 16mm color, and arrangements have been made by Roos to test the new professional 16mm camera, now being readied in Hollywood studios, on Hawaii's incomparable scenery.

Clardy Continues Active

Continuing active since advancing to ranks of professional cinefilmmers, Randolph B. Clardy recently completed filming the Follies Bergere for its producer as a medium for selling the show to theatres throughout the country.

Although the picture is entirely silent, Clardy used the popular Berndt-Maurer 16mm camera for the job, which runs about one hour and includes all of the acts of the production filmed in a variety of high, low, and angle plus medium, long and closeup shots.

Many of the shots were made during actual theatre performances. Others were filmed during rehearsals.

O. K. for Sound!

Warner Brothers have purchased a single reel subject from the Seeing Eye School for the Blind, Montclair, N. J., which was shot sans sound by the school officials. The reel will be re-edited at Warner's Burbank studios, commentary added by Owen Crump, and released as a commercial short.

Just press the button—and GET "PROFESSIONAL" FADES, WIPEES and VIGNETTES



Baia CINE TRANSITO, Jr.

When you make your own motion pictures, scene transitions—that is, the change from one scene to another—are important if you are to expect smooth and even continuity and greater interest. The finest scene transitions now become an accomplished fact with the Ciné Transito, Jr. which creates fade-ins, fade-outs, lap-dissolves (with back-winding cameras) and real wipe-off effects. The Ciné Transito, Jr. is small, compact and light—it is efficient and everready for use.

Adapters to fit practically all ciné lenses. When ordering specify your lens!

\$9.95
Includes Transito, Jr., a 95c adapter, wipe disc, and cable release.

ACCESSORIES:

Fading Disc	...	\$1.95
Vignetter	...	2.95
Extra Lens-Adapters	each .95	

Except adapters for: E. K. Mod. 90; Meyer 17mm F/2.8 and 12.5mm F/1.5; Zeiss 25mm F/1.4 \$3.45 each

Begin the New Year with the ultimate in title-making equipment!

BROWN precision TITLER

The Brown Precision Titler is endowed with advancements which far surpass any other title maker on the market. It has optical bench precision and performance. It makes zooms, flip-flops, turn-arounds, rear projections, animations, etc. Quick and easy alignment of the camera lens with the easel assures properly centered titles. The outfit includes: Opal glass, clear glass, and cork backgrounds, 9" x 12" . . . two reflectors with adjustable brackets . . . 12-ft. extension cord . . . vertical pivot bearing . . . target-sight and supplementary lens holder . . . field chart for lens . . . and complete instructions.

\$27.50

"Master" TITLE KIT

222 clean-cut, white metal characters, including capitals and lower case. Choice of plain back . . . or, if desired, pin back on special order. The white letters, however, may be colored with water-colors for use with Kodachrome, and they are easily washable. Packed in a partitioned box, with an exclusive templet composing gauge and instructions. . . .

\$12.50

See your favorite dealer or order direct:

AMERICAN BOLEX COMPANY, Inc. • 155 EAST 44th STREET, NEW YORK CITY

FIRST PRIZE —

in each class to be awarded winners in Home Movies' 1941 Annual Amateur Contest will be a complete—

Dual Turntable Outfit

Here, indeed, is a prize worth shooting for! Every movie amateur wants to play music, add sound effects, dialogue, or all three to his 8mm or 16mm movies! These latest type dual turntables will enable you to do it!

Above prize is in addition to the Grand Sweepstakes award—the Lloyd Bacon Trophy for the best picture in the contest—and the trophies for outstanding achievement. And, of course, there will be awards, too, for second, third, and fourth place in each classification: scenario, documentary, and home movie.

Begin Your Contest Movie Now! HERE ARE THE RULES!

- Entries limited to 16mm and 8mm films. No 35mm reductions eligible. No restriction as to length or subject. Submit as many entries as you wish.
- Transportation on entries must be paid both ways. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.
- All entries should be titled at least to the extent of a main title. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.
- Don't wait until final week to submit your films. Send them in as soon as ready.

HOME MOVIES

H O L L Y W O D ' S M A G A Z I N E F O R T H E A M A T E U R

HOME MOVIES

Published In Hollywood
FEBRUARY 1941



C. E. Bell

MUSIC hath charms for your movies, too!

Fitting Proper Music to Films Key to Successful Screening

By MAURIE WEBSTER
Columbia Broadcasting System

A FEW years ago, music was out of the question as a feature of home movies, but since radio-phonograph combinations and electric record players have grown so popular and inexpensive, it requires only a bit of doing to fashion an appropriate musical score for our films. The world's greatest orchestras from Hollywood to Vienna, from White-man to Stokowski, are ready and waiting to play for us through the channels of fine records available in music stores.

Enterprising amateurs everywhere are adding musical scores to their home movie entertainment, are collecting a library of phonograph records from which they may choose appropriate selec-

tions or perhaps brief passages to harmonize with their films. One record can supply theme or background music for many different scenes or reels of film.

In choosing a record, the title may mean practically nothing so far as its appropriateness goes, as one amateur I know who produced a superb western vacation movie discovered after trying to use "The Oregon Trail," "Springtime in the Rockies," and several other numbers, the titles of which sounded as if they might contain just the atmospheric music required. But after judging the records on their melodic content, he wound up with such selections as Eric Coates' "London Suite," the "Blue Danube Waltz," and De Bussy's "Clair de Lune." Also discovered was the fact uninspiring titles like "Opus 15, Number 7," or "Symphony Number 4 in F Major," often conceal surprisingly colorful melodies.

A POINT to remember is that classical music performed by large symphony and concert groups is greatly to be preferred over popular songs for playing with movie films. Vocal numbers are of course taboo, except in unusual circumstances. Classical music offers the advantage of creating atmosphere without using a too distinctive melody pattern.

With such basic factors in mind, we're ready to scan our completed film and plan the music. As we sit, pencil and paper in hand, watching the screen, we become aware of various moods as the

• Continued on Page 92

• In the picture above a dual turntable is being used to play theme music for the picture. Records are marked, as illustrated at left, indicating starting point for needle. Watching the screen for cues, the operator fades in from one record to another and is ready to change records when required in order to provide a continuous musical accompaniment.

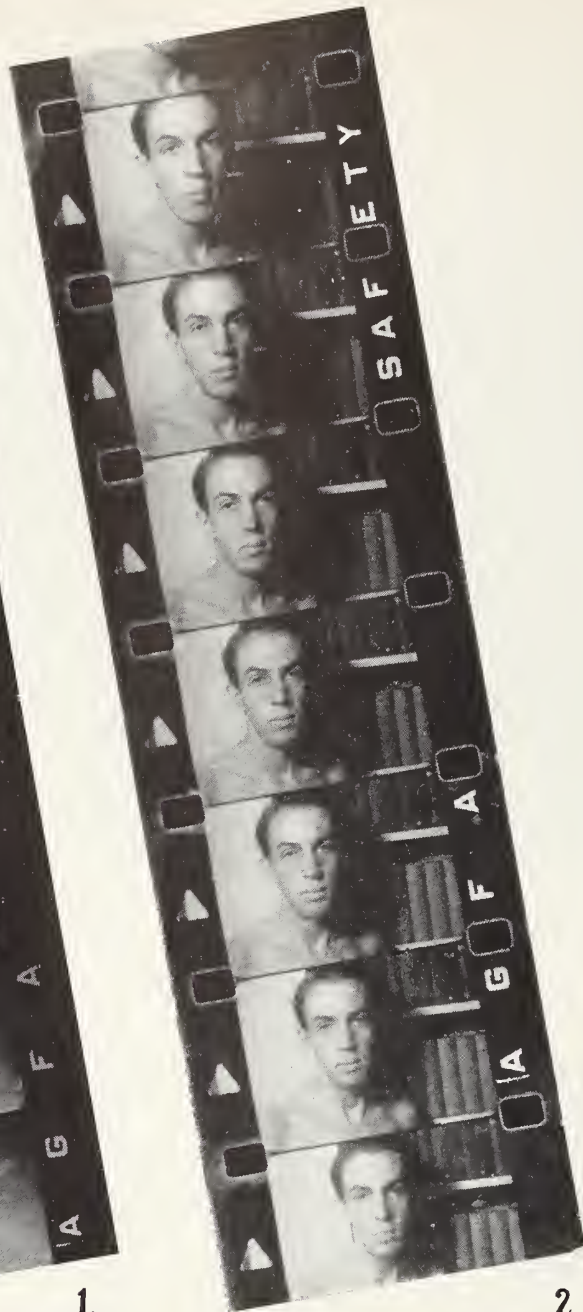


C. E. Bell

Authored by
JOHN WILHOIT



1.



2.

"PAN" results with positive film . . .

• Above are reproductions of strips clipped from "panchromatized" 16mm film—positive film made panchromatic by a simple dyeing process. Fig. 1 is a cloud scene filmed with a red filter. Fig. 2, an indoor shot filmed at f/2.7. Neither shot would have been possible under existing conditions with straight positive film.

ARE you one of the great fraternity of cine-filmmers who process their own films, using low cost color-blind positive film for movie-making? If so, you've probably yearned for an inexpensive panchromatic film that could be used lavishly and without thought of cost.

Well, such a film is here. In fact, it's been here right along—the very positive film you have been using! Positive film can be "panchromatized"—made to produce panchromatic results; do all the things regular pan film will do—by subjecting it to a simple dyeing process before exposing it in your camera.

The cost of dyeing this film, which any amateur owning the simplest kind of home processing outfit can do himself, is but a mere 15c per hundred feet. The film will emerge from the dyeing process a full-fledged pan film, sensitive up to 700 milli-

microns, which is well into the red and just falling short of the infra-red. It will have a speed rating in the region of Weston 8 daylight and Weston 5 for Mazda. This is about equivalent to the speed of regular panchromatic films. Moreover, a standard red filter may be used with this "panchromatized" film with excellent results, as evidenced by the reproduction of such a shot in Fig. 1. This scene was made in bright sunlight with a Wratten "A" filter at f/4.5 at standard 16 f.p.s. speed on "panchromatized" positive film.

Such film may be exposed indoors with equally good results. Fig. 2 illustrates a scene I made with "panchromatized" positive film, using a single No. 4 Photoflood lamp at a distance of nine feet from the subject and with my camera set at f/2.7. Needless to say, neither of these exposures could have been made successfully under the same conditions with straight positive film.

Of course, you want to know how this "panchromatizing" process is done. First, the formula:

Water (distilled) 60 parts

Ethyl alcohol (94%) 40 parts

Pinacyanole dye stock solution 4 parts

Ammonia 28% (stronger) 2 parts

The stock solution of the dye is made with 94% alcohol—1 part dye to 1000 parts alcohol.

Pinacyanole dye is a highly concentrated blue, obtainable in one-gram lots from Eastman Kodak Company, or from the W. M. Welch Manufacturing Company, Chicago. One gram is sufficient to make nine gallons of dye solution. This solution keeps well provided it is stored in dark bottles, tightly corked, and in a cool, dark place. I have no information as yet on the capacity of this dye solution, but I've obtained uniform results so far after dyeing approximately 1000 feet of film in 2½ gallons of solution. It is advisable, of course—as with our processing chemicals—not to tax the dye solution too far.

I had trouble finding a sufficient quantity of

• Continued on Page 86

CHRISTMAS EVE

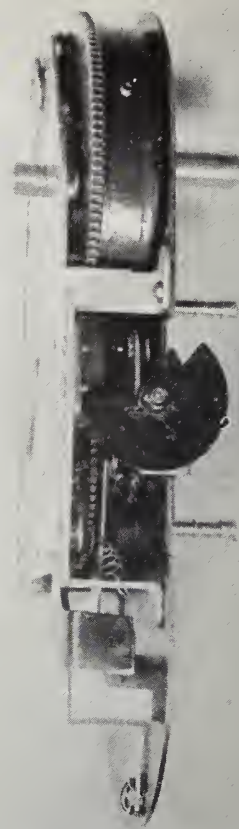
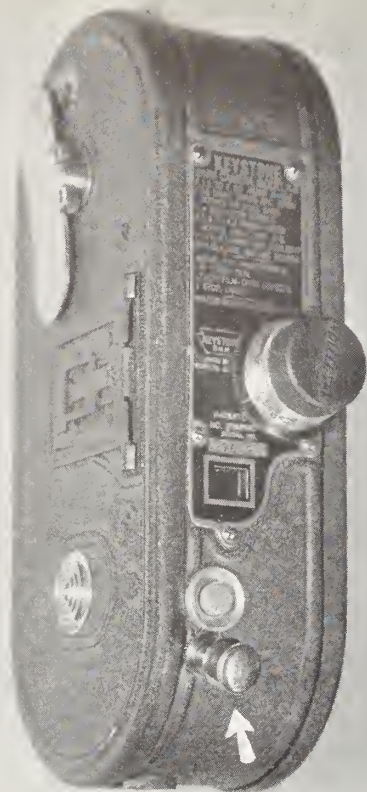
(Right)

In response to many requests, the Christmas scene which appeared in the December issue is enlarged and reproduced on the opposite page for those who wish it as a title background.

Photo courtesy

General Elec. Co.





Here's a home-made SINGLE FRAME RELEASE

IF, when a boy, you were successful in taking the family alarm clock apart and putting it together again, you will undoubtedly want to try your hand at installing this single frame release on your Keystone 8mm camera—that is, of course, if yours is a Keystone 8mm camera. But if your boyhood tinkering resulted in a permanently disabled timepiece, perhaps it would be best to leave your camera just as it is.

Not that installing this single frame release is a difficult task, but one must be of full mechanical mind in order to understand the mechanism of a cine camera and to know how to put the parts back in their proper places when re-assembling it.

Pictured here in Fig. A is my Keystone 8 with the single frame release I installed in it clearly discernible just below the regular release button. I found it an easy and pleasant task, and for the benefit of those cinebugs who'd like to do the same for their cameras, I'll relate step by step just how the camera should be dismantled and the single frame release added. The remaining photos and the sketches will serve to clarify much of what follows and further reference will be made to them at the proper time.

Before dismantling the camera, make sure the motor is fully run down. Remove the lens, then the six small screws holding the name plate on front of the camera, which will permit removal of the front element of the viewfinder.

Next remove the door of the camera and the empty film spool. Holding release button depressed, wind camera spring slowly—about half a turn—watching the film claw in the film gate until claw is completely withdrawn. At this point cease winding, release the button, and remove the two screws

holding the aperture plate. Take out the aperture plate carefully so that no damage will occur to film claw. In no case should undue force be exerted on camera case or parts in dismantling the camera.

Next to be removed is the governor housing—that “hump” which appears inside the camera just between the two film spool spindles. Then the speed regulator is detached from the back of the camera by removing two screws. The rear viewfinder lens should next be removed from the back of the camera and, after its removal, pry up the four small tips left exposed and withdraw viewfinder tube through the front of the camera case.

Now drive out pin which holds the winding key on shaft, remove key and washers, and all the screws on this side of the camera. The motor mechanism is now ready to be removed from the case. This may be done by grasping the upper spool spindle and withdrawing the mechanism top first.

At this point replace winding key and run camera slowly while studying action of shutter, claw and stop, as all must be replaced exactly in their original positions to insure that shutter and claw will be properly timed. This is not as difficult as it sounds, because the only thing to bear in mind is that the film must not be traveling while the shutter is open and the shutter must be closed when the camera is stopped.

Now remove the four screws which hold the two side plates of the clockwork together, and gently take off the side with the film spool spindles, leaving the other side facing upward. This will release the only two loose gears in the mechanism. One is the governor gear which may be laid aside for the time being.

● Pictured above is the Keystone 8mm camera with single frame release button installed; also photos showing camera dismantled and parts important in the changeover. B shows mechanism removed from case and with release arm in position. Rewind gear and spindle have been removed. C, front view showing release arm. D, release arm, spring, bushing, spacer, and screw. E, rear view of gear showing new stop pin in position. F, open view of mechanism, showing release arm, wheel and stop pin.



the Keystone "Eight" . . .

Authored by
PAUL CHARBONEAU

The other is a large gear about $1\frac{1}{2}$ inches in diameter, shown in photograph E. In this gear is placed a stop pin made from a fillister head screw, size 4-40. The photograph will give a fair idea of the relation of the two stops (the new stop and the old one). The distance between these two is not critical, but the pin should be set in exactly $\frac{11}{32}$ inch from the extreme outer edge of gear to center of stop pin. If it is set out any farther than this it will strike against the little plate immediately below film claw. The fillister head must be filed down to a length not exceeding $\frac{5}{64}$ inch in order to give clearance for viewfinder tube.

After the screw has been tightened in gear, file off any portion which may extend through and set with a prick punch so that it will not work loose.

NOW that alteration of gear is completed, we may turn to making the new release arm. The layout for this is given in Figure 1 and is not difficult to make of 20-gauge sheet steel. The end which comes in contact with the stop pin may be case hardened. This end should also be cut on a slight angle, as shown in sketch, rather than a square, so that it may easily slide off the stop pin when the button is released.

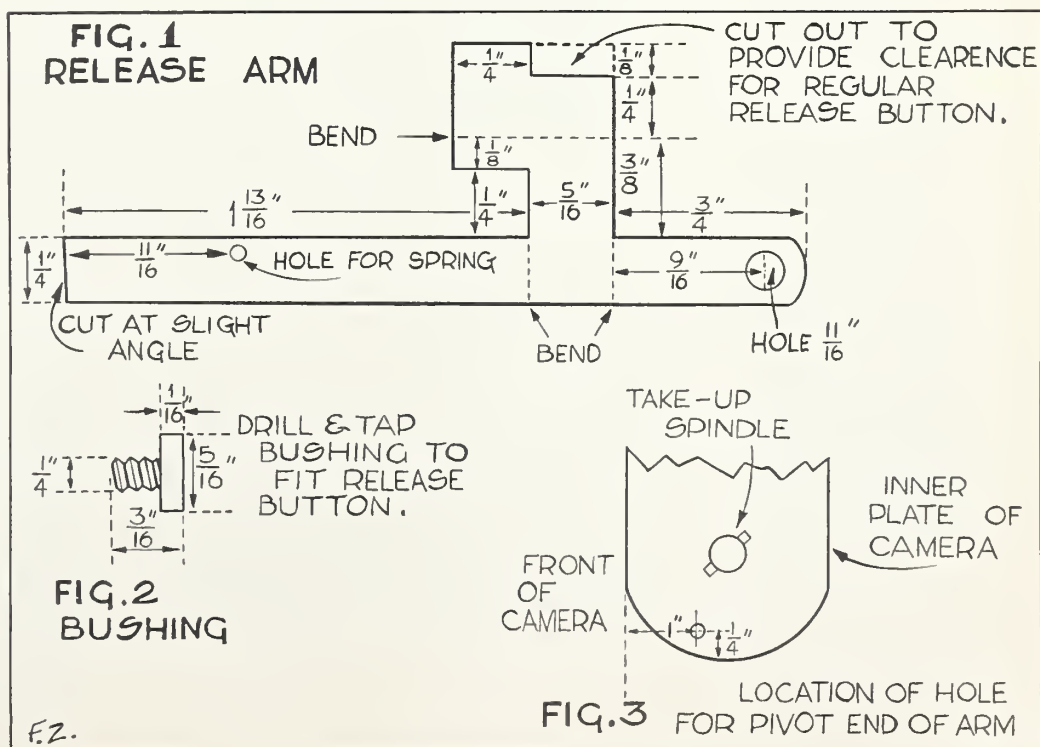
The part of the new arm and that of the old arm which contact each other must be smoothed off so there will be a minimum of friction at this point. A thin film of white vaseline or camera lubricant applied to all working parts will facilitate ease of operation.

Photograph C shows the small coil spring which holds the new release arm and prevents it from

coming in contact with the stop when the regular button is pressed.

On the pivot end of the new release arm an $\frac{11}{64}$ -inch hole is drilled as shown in photograph A, and into this hole is inserted a small brass bushing which is just slightly longer than the thickness of the arm. This is so screw may be tightened without binding the arm. A thin brass washer is used between the arm and camera frame at this point to give the necessary clearance. A No. 4-40 screw holds the arm in place. Figure 3 shows location of hole for pivot screw.

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"Happy Landing" lands **MOVIE of the MONTH**

Reported by
 J. H. SCHOEN



Mildred Caldwell

TWO years ago Mildred Caldwell knew as much about making amateur movies as the average Eskimo. Then, one day, friends screened some of their color movies for her and, bing! the movie bug got her, just like that.

Unusual? Not a bit. The same thing is happening to others every day. What is unusual, however, is that this same woman made such a marked progress with her cinefilming in the brief span of two years, that her latest movie, "Happy Landing," has been honored by the editors as the Movie of the Month.

As far as Mildred Caldwell is concerned, there is made but one kind of movie film: Kodachrome. She shoots nothing else. And, because of this, friends dubbed her "Kodachrome Caldwell." Naturally, "Happy Landing" is a Kodachrome picture. It runs approximately 350 feet in length. The production was filmed in competition with 14 other members of her cine club, and she is the first to complete shooting, editing, and titling her picture.

"Happy Landing" is a light but clever story in-

tended to publicize the attractions of Long Beach, California. In the opening scene, a young man in the role of Bud is responding to the horn of a car at the curb in front of his home. Behind the wheel is an attractive miss—Miss Page.

After he leaves, his sister, Edith, receives a telegram from Bud's fiancée, saying she is paying a surprise visit and arriving by plane that afternoon. In the midst of this news, a youth named Jack delivers Edith's car from the service station. Noting her attitude, Jack inquires if there's anything wrong. She explains that her brother's fiancée is arriving on the afternoon plane and that her brother is out with another girl, and of course will not return in time to meet her. She arranges with Jack to meet the girl and entertain her until Bud returns, and she provides her car, a roll of bills, and a photograph with which to identify the girl at the airport.

En route to the airport, Jack stops at the service station. His pal asks why he failed to deliver the car, whereupon Jack explains his new mission and shows the photo of the girl. "You've got company!" says the pal, and jumps on the running board as Jack attempts to evade him.

At the airport, Jack and his pal meet the girl, and the pal, wishing to make an impression, offers to carry her bag. On the way to the car, however, a stranger stops him, and Jack and the girl drive off, leaving him behind.

THUS the pal starts at this point to return to the city by foot, hitch-hiking when possible, and this furnishes the running gag in the story. Cut in frequently are shots of him thumbing a ride, tramping wearily down a dusty road and spilling

• Continued on Page 98

• The twelve illustrations on this page are all from enlargements made from Mildred Caldwell's 8mm Kodachrome picture, "Happy Landing," February Movie of the Month.



Home Movies

M A G A Z I N E



Subscription Order Form



Authored by
CURTIS RANDALL

AMONG the legion of 16mm filers that have graduated from the ranks of the amateur to the more interesting and lucrative circle of professionals, none perhaps has had a more spectacular career than Florence Johnston.

Flo, as she is known to her intimates, had, from earliest childhood, an inbred desire to be around wherever wheels were turning. And it was not at all unusual that she chose as her principal course in high school, the study of auto mechanics. She graduated, too, with high honors, and an automobile distributor intrigued with her accomplishment and sensing the publicity value of a young feminine automobile mechanic, added Flo to his staff. In this capacity, Flo brought to light another latent ability—salesmanship. Soon she was selling more new cars from the service department than were being sold on the sales floor.

Aeroplane propellers are not exactly wheels, but they move in a similar manner which is all that was necessary to intrigue Miss Johnston. In no time at all, she was hanging around airports, bumming rides, and then taking lessons. It would take

Local girl makes good—

a book to relate her many interesting experiences in aviation, stunt flying, and parachute jumping. Suffice it is to say that she became, and still is, a capable pilot. But we're a little ahead of our story.

While knocking about the local airport—she was still a kid just out of high school—Flo made snapshots of the various pilots and mechanics with a little two-dollar Brownie camera. These found a ready sale. Student pilots especially were ready buyers of pictures showing them adorned with helmet and goggles and seated in the cockpit of a plane.

About this time, Flo's brother acquired one of the early Keystone 16mm cine cameras which, knowing his sister's yen for photography, he kept safely hidden—at least until the day she followed him, saw him hide the camera beneath the mat-

with **GOOD MOVIES!**

tress of his bed! Smuggling the camera out of the house on frequent occasions, Flo soon became quite expert in filming amateur movies. The pilots and others about the airport not only became her subjects but her first commercial film customers. Thus her filming career began and continued to flourish until one day she forgot to remove her roll of film from brother's camera before returning it to its hiding place. Brother found a new place to conceal the camera and Flo suspended cinematic operations until funds were accumulated from a few weekly pay checks to buy a camera of her own.

Soon she was active again. Ownership of her own camera lent added zest, and seemed to attract more business for her than ever from among friends at the airport. But let Flo tell it in her own words:

"While filming at the airport, I met three young men taking a course in flying instruction there who became quite thrilled at the sight of themselves on a movie screen landing a plane on their first solo flight. I made a deal to shoot movies of them and sell them the film. The stock cost me \$2.00 a roll, plus an added dollar for processing and I figured I was doing all right charging them

• Continued on Page 32



• Above: Filming winter sporting events at Lake Placid, N. Y., was one of the first big commercial filming undertakings by Miss Florence Johnston. At left: Miss Johnston discusses filming of a scene during recent International Stock Show for a production sponsored by the Virginia Breeder, Inc. Interesting is type of equipment she now uses in shooting sound or silent commercial productions.

Authored by
GEORGE W. CUSHMAN

EDITING, *not footage, makes the picture . . .*

NO movie enthusiast can hide from his friends the degree to which he has progressed as an editor of his films. It takes only a few moments for anyone to be able to tell the degree of perfection the filmer has set for his movies. A film is no better than the ability of the person who edits it, but too often the person who does the editing is capable of turning out a better film than his product displays.

Those participating in this magic hobby may be classified into two groups: Those who edit their films, and those who do not. Every amateur was once a beginner to whom the first reel of home made movies seemed perfect. But as he progresses with his hobby, he soon learns how relatively poor his first reel was. There was a bad section in it—terribly underexposed—and he wished many times he didn't have to show it every time his friends came in to see the other shots on the reel.

At this point he is about to enter the former group of movie enthusiasts—that is, those who edit their films. As soon as he makes that first cut, and then a splice, he becomes a member of the group of amateurs who are interested enough in their films to want to improve them.

This might be called the “first degree” of film editing—the desire to eliminate bad or unwanted pieces of film. These may include over or under-

exposed portions, lengths of scenes which are too long, scenes out of focus, scenes which are jumpy, blurry, or otherwise undesirable, and so on. Thus, by process of elimination, the only scenes left are those which are of good quality and decent length.

Now, what has happened? The film as a whole has been improved, yet none of the scenes as a unit has been touched. The elimination of these poor shots immediately raises the photographic level of the reel. Whereas it formerly was half bad and half good, it is now only half as long, but it is 100% good.

This phase of editing, the first degree, requires little or no experience. It requires only a splicer, a few moments of spare time, and a small amount of will to get the job done.

Some amateurs never get into this “first degree” of film editing. Then there are others who remain in that first group for but a very short time. Frequently the very first reel is edited—that is, the bad shots are eliminated. Many amateurs remain a “first degree” editor for months, while others skip almost overnight to the “second degree.”

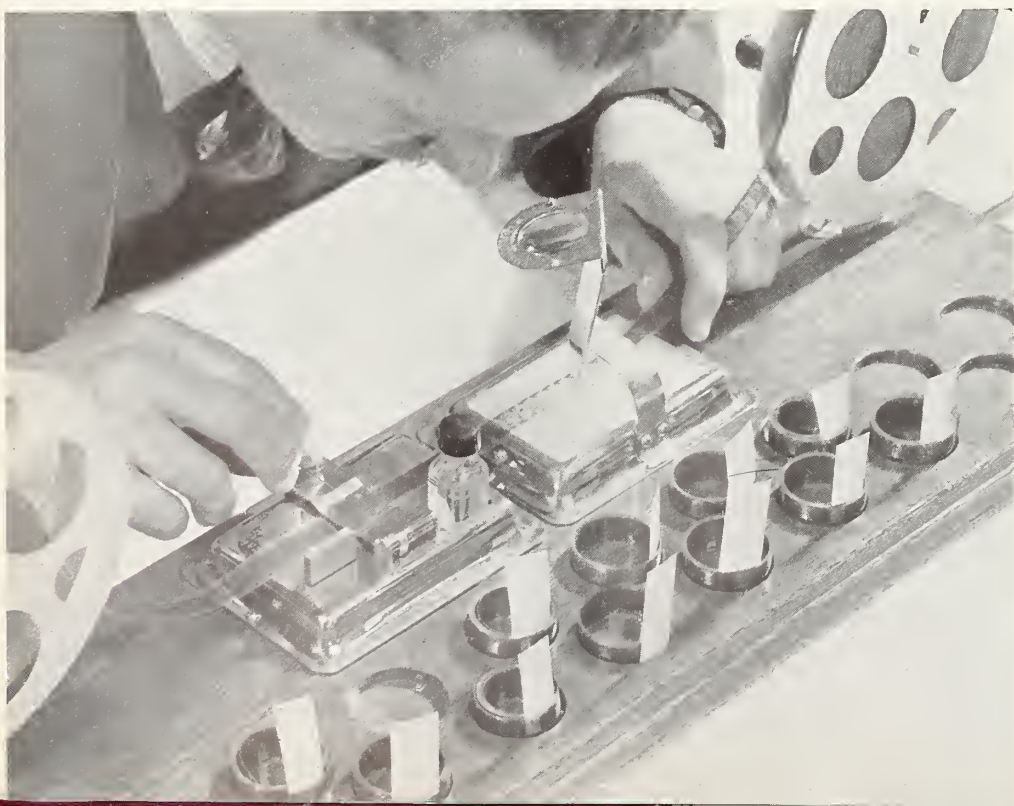
THE “second degree” is made up of those filmers who wish to make their film a more complete unit. They dislike explaining each scene to their friends, and as a result, soon employ the use of well chosen titles. They give the film a main title, and an end title. Also, they put like subjects into one reel—that is, family shots are spliced into one reel; vacation views into another; shots about town make up a third; and so on.

Many amateurs stop at the second degree, and this may be perfectly all right, for their films are always interesting to look at, finished, and well received by the average audience.

But some of these “second degree” enthusiasts, looking for still greater perfection, hurdle the next and last high fence and thus become a member of the “third degree” editors. Into this classification fall those seasoned movie bugs who endeavor to include into all their films the many and varied forms of advanced movie technique available to the owner of home movie equipment. When he has reached this stage, the amateur re-assembles his films. He is seldom content with them after he has exposed and edited them only once. He studies the

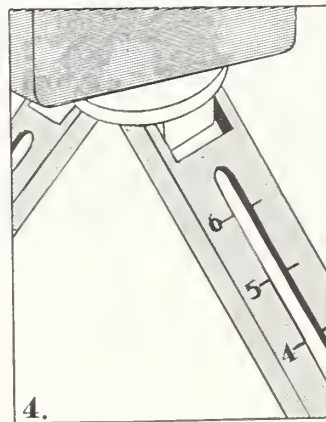
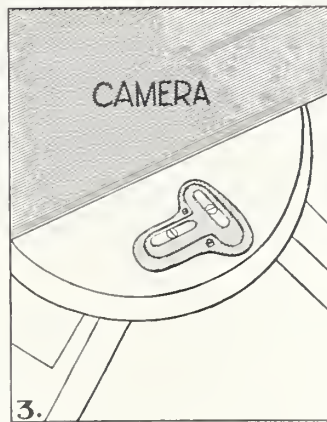
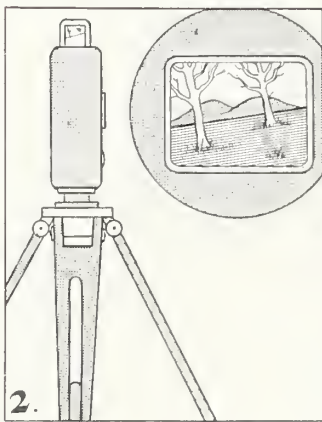
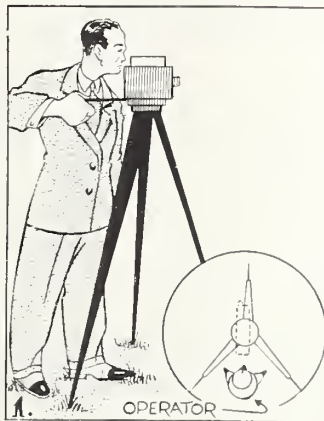
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• There's really great fascination in editing movies. Of course, the right equipment makes the job easier and more interesting. Most essential, of course, is a good splicer; then a means for viewing the film. Adopting method shown below of labeling the various scenes as you cut them up will make reassembling of the film a great deal easier, too.



HOW TO USE YOUR TRIPOD

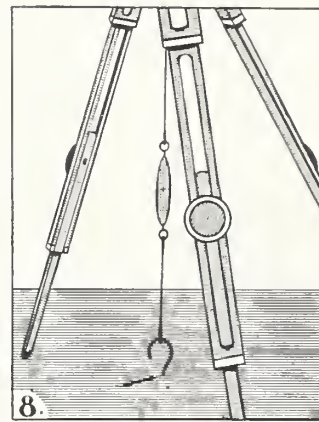
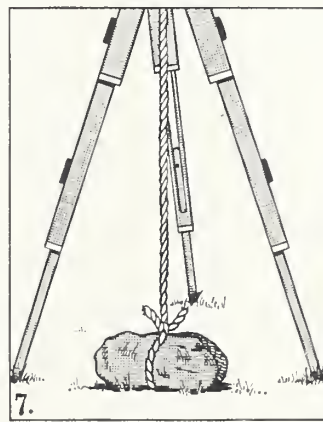
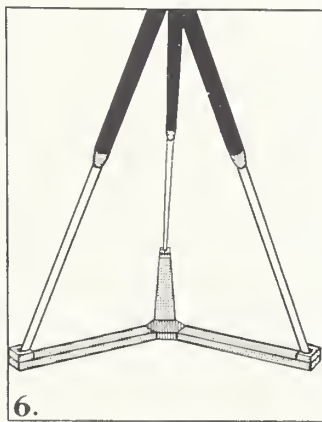
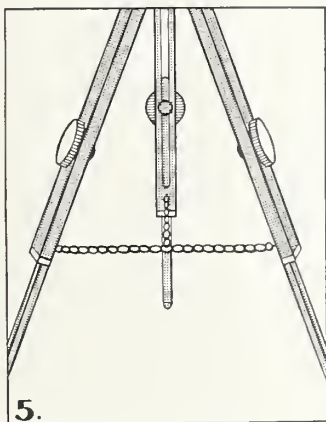
Set
it
level!



THERE is only one right way to set up your tripod—with one leg straight out on a line with the lens, and the other two on either side of you as shown above in Fig. 1. This provides ample room to work behind the camera without danger of striking legs with feet. Care should be taken to insure that top of tripod is fully level. This can be determined by swinging camera around and checking hori-

zon line or other object in viewfinder as shown in Fig. 2. A small two-way level, obtainable in most hardware supply stores, and mounted on tripod head as shown in Fig. 3, will aid in adjusting tripod for level. Another good idea is to mark off each tripod leg accurately in 6-inch or 1-foot marks as shown in Fig. 4, thus simplifying adjustment of each leg to proper length.

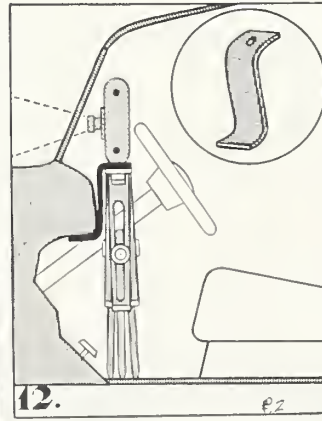
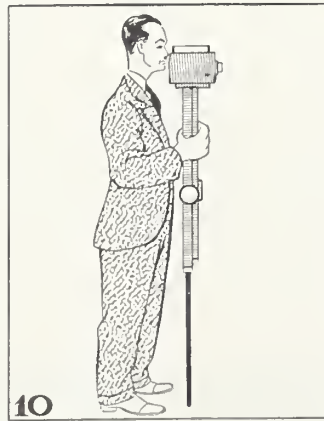
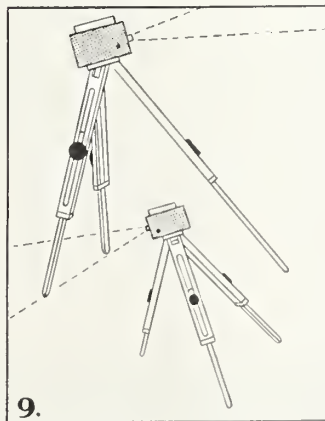
Make
it
firm!



TRIPOD should be a firm and solid support at all times. Many gadgets may be rigged up to enhance its rigidity and prevent legs from slipping. Fig. 5 shows method of attaching lengths of chain to legs by means of small eye hooks. Slipping of tripod legs on wooden, concrete, or other smooth surfaces is prevented by use of the collapsible wooden "Y" base shown in Fig. 6. In the field, when working in a heavy wind, the tripod may be tied down with a

length of rope attached to a heavy stone as shown in Fig. 7. A similar method—one used by the professionals when shooting from a truck or other vehicle—is to tie down the camera and tripod by means of a length of wire secured to tripod top and then to screw-hook driven in the floor. The wire is tightened by means of a turn-buckle as shown in Fig. 8.

Use
it
often!

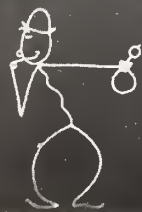


IF YOU haven't a tilt-pan head, adjust legs of tripod, as shown in Fig. 9, so camera will set firmly at the desired angle. A tripod makes an excellent unipod or support for the camera where it is inconvenient to use it with all legs set. Simply extend one leg to proper length so camera viewfinder will be at eye level as shown in Fig. 10. Use your tripod with legs fully retracted as a support for camera in making shots from grandstand or stadium, as shown in

Fig. 11. Much steadier pictures will result than when camera is hand-held. Handy, too, is the way a tripod may be used to shoot movies through windshield of the car. Make a simple bracket of strap iron, as shown in Fig. 12. Slip this over tripod screw; bolt on camera; then slip curved end of bracket under edge of dash, and extend tripod legs necessary distance, locking them in place.



"I have brought two-bits worth of candy."



TITLE EDITING *same as* *in silent picture days . . .*

By A. E. MILFORD*

IN the heyday of silent motion pictures, the man who wrote the titles was as important to the ultimate success of a production as the star, the director, or the cameraman. His was a specialized profession paying upwards of \$2500 per week. The fact his salary frequently topped that of the star in the picture, only emphasizes how important his art of putting words together and then in the right place in a picture was regarded by the industry.

Not infrequently as much as \$20,000 would be expended in titling a silent "epic." It would be retitled as many as three or four times—that is, three or four sets of titles would be written—before o.k.'d by the producer for exhibition to the public.

So swiftly has that era passed with the fleeting years that many now filming their own movies scarcely remember a silent movie—perhaps never saw one! The fact remains, however, that movies need something besides the picture to make them "move." In the early days it was the descriptive and the spoken titles. Today, titles are replaced by the sound track carrying, in addition to the natural sounds within a scene, the words expressed by the actors—actually titles in sound with the added embellishment, of course, that sound affords.

If titles were so important to silent theatrical pictures, they are no less important to silent home movies today. It is unfortunate, indeed, this being true, that the average movie amateur no longer

has access to some of the old silent pictures as a medium of study for titling his own home movies. The technique of titling silent movies applies equally to amateur movies. Few are the amateur pictures that cannot be improved with a series of well written and properly placed titles; and if we can reach into the "bag of tricks" of the old masters and bring to light some of the highlights of their titling technique, perhaps the serious amateur will find something here to inspire him to greater heights in titling his own amateur productions.

One need not be an author or gifted humorist in order to write titles. If we are capable of standing beside the projector while running off our picture and explaining it orally to our audience, we are capable of putting the same explanation into words. Brevity, of course, is essential.

Next in importance is that our titles should be so printed and photographed they may easily be read. The best professional sub-titles were printed in simple type faces on plain backgrounds. For awhile there was a vogue for fancy sub-title backgrounds, an innovation introduced by Thomas Ince in his pictures. Then followed plain, undecorated titles which were more quickly read and required less footage. Picturesque or decorated backgrounds proved too diverting; occupied eyes of the audience in time needed for reading the titles.

PROPER placement is perhaps the most important phase of editing titles into a picture, particularly with spoken titles. A spoken title should never be cut in until the subject starts to speak. This applies equally to titles of but one or two words. Let's assume we have a scene where the heroine is startled to find a man intruding in her boudoir. There is a closeup of her as she sits up in bed and cries, "Get out!" Watching this scene in our viewer carefully, we would cut it right on the frame following the action of the heroine saying "Get . . ." splice in the title "Get out!" and to this, the remainder of the scene beginning with the action of the heroine saying "out!" Frequently we have seen, in amateur movies, the equivalent to

• Continued on Page 94

• Illustrations on this page are reproductions from old silent Christie comedy, "Green as Grass," and illustrate one style of cutting-in spoken titles. At top, the title is cut in immediately after Bobby Vernon begins to speak. Then, instead of cutting back to him at end of speech, the editor cut immediately to the girl to whom title lines were addressed, showing her reaction to speech. Below, Vernon's rival has double-crossed him; now has box of candy. Note in the last illustration that while cut-back has been made to this same character, it shows him starting the action promised in the title—that of taking the candy to the girl.

*Title Consultant, Consolidated Film Industries, Inc., Hollywood, Calif.

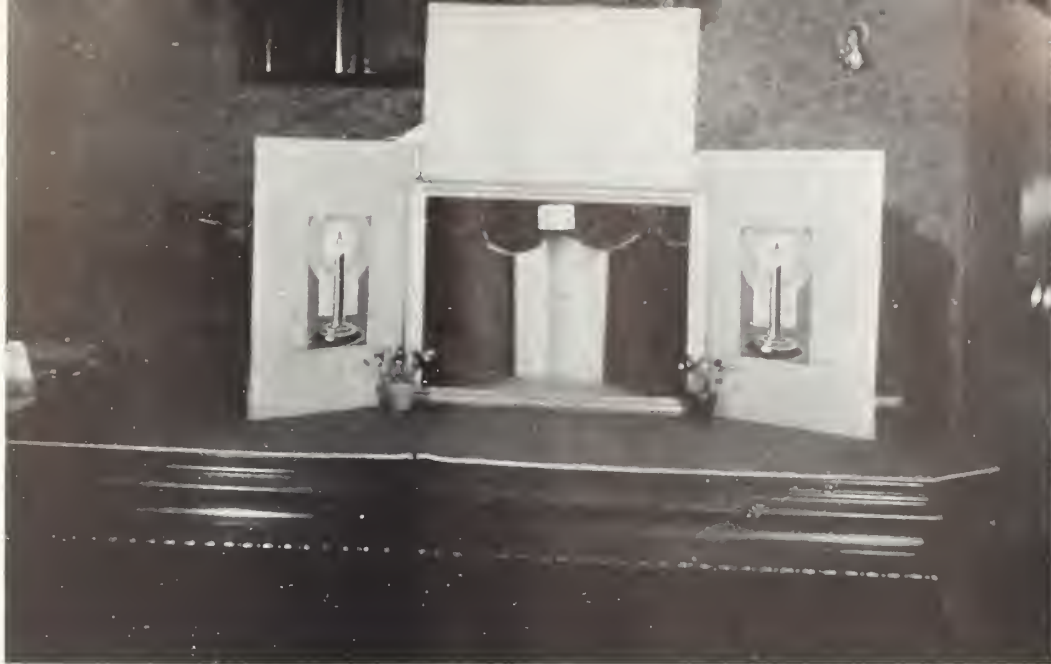


GREEN AS GRASS

"I'll take your gum drops to my girl."



Authored by
DR. A. K. BAUMGARDNER
Peoria Cinema Club



SHOWMANSHIP *in screening movies "ups audience interest . . ."*

WHILE much attention is given to the photographic production of amateur films, it is easy to overlook the need for proper presentation on the screen. If there is anything which will lift the amateur production to a professional plane, it is a careful instillation of showmanship.

Many excellent articles have appeared in these columns with complete instructions for the application of composition and continuity, not to mention scenario writing, titling and the use of trick photography. The average inclination to attempt special effects seems to stop with the experiment successfully completed. To create an effect for the benefit of the guest viewing the picture for the first time, and possibly for an audience whose technical knowledge is limited, is far more important than that self-satisfaction of having accomplished another trick.

For those amateurs who have home theatres or recreation rooms designed for creating the atmosphere of a miniature theatre, the problem is partially solved. But for those restricted to the use of a living room, much confusion is encountered by the unruly actions of the audience. Interruptions of private conversations, numerous questions regarding scenes and dates, the incessant urge to create hand shadowgraphs on the screen, constant bobbing of heads up and down intercepting the beam from projector to screen, all distract the attention of those who really appreciate your creative art.

Many serious-minded amateurs have recognized these situations and have devised methods of overcoming some of them at least. We can agree that a living room is usually too formal to preserve dignity throughout a screen program, unless we employ indirect suggestions toward a proper atmosphere.

One of the first steps toward this problem is the elevation of both screen and projector to allow the beam to pass over the heads of spectators by a generous margin, maintaining an aisle as a projection pathway.

For those who employ recordings to accompany

the screen program, another advancement is made toward maintaining silence. It has been my experience that talking is reduced to a very minimum by the use of recordings and everyone enjoys the program to a high degree. One program which I have shown to many groups has consistently produced uniform results and the success of this development has been the inspiration for this article.

To set the mood at the beginning, another member of the family, by a pre-arranged signal, can attend to the room lights at the instant the projector is started. The introductory film is a Kodachrome reproduction of a small stage with curtains closed richly colored to resemble an elaborate proscenium. Suitable overture music is started to duplicate the effect of a professional theatrical opening and after a delay of about 30 seconds, the curtains part slowly and smoothly to reveal the first title, set far enough back on the stage to allow colored lights in flasher sockets to make several changes. These lights are concealed in the wings to again simulate theatrical effects.

THE introductory title carries the name of my Family Theatre . . . Presents . . . An hour of choice entertainment . . . Next title . . . The Overture, now being played,

L'AMOUR TOUJOURS L'AMOUR

JESSE CRAWFORD

at the Mighty Wurlitzer

Then a slow fade, and from this point on, any well-edited amateur films or library films can make up the program. Carefully selected records can accompany the entire program being timed so that a title will appear where the record changes must be made. After a presentation of this nature the audience is grateful for a pleasant entertainment

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• Pictured above is table top setting constructed by author as background for introductory title for preliminary musical program which precedes screening of pictures in his home.

Authored by

DR. A. K. BAUMGARDNER

Peoria Cinema Club



prominence while the supplementary wording is grouped above and below in proper order to modify the subject. (See title No. 3 in the above illustration.)

Practically every professional production serves as an example of this type of title. If the border is made rather ornate and the lettering is

fancy and irregular, it will require more time to read and extra footage must be allowed for the eyes of the spectators to scan the entire screen to gain the composite effect of the border and decorations serving as background to the actual lettering. It is permissible to use a fancy title as a main title and plenty of footage to allow for slow reading, as well as focusing to bring it into sharp view. If this idea is to be employed, it is well to have plenty of footage so that the title does not disappear about the time the focus is complete.

Usually there are other adjustments necessary, such as speed control and screen centering, when a picture is started and unless a provision is made for the footage consumed during these operations, the effect of the title is often lost. The main title is probably the only one which requires this extra footage and only for the reasons stated. Simplicity of lettering is otherwise to be recommended in order to shorten the title footage. To avoid such waste of film, if it can be called a waste, there is another method of allowing for the proper start of the picture. A few frames of film titled "Focusing Frame" can be inserted in the leader just ahead of your main title, and with the aid of the still picture control, it is then possible to focus and center the picture before exposing the main title to the audience.

I, personally, like this idea mainly because it allows the main title to come into view with a spontaneous flare of grandeur, ready to enjoy without the doubtful consequences of criticism and requests from some in the audience to make it sharper, etc.

There are a few simple rules which are basic and fundamental for the structure of the main title; and, aside from these, the possibilities of en-

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Surely your movie deserves a **NAME..!**

• Main titles in professional productions serve the purpose of fixing our mood, preparing us for the style of action to come. Amateurs can do the same for their pictures—in fact have, as may be seen from specimens of main titles reproduced above from some of the best pictures reviewed during 1940 by HOME MOVIES. No. 1 is a plain hand lettered title, very effective. No. 2 is composed of pin letters applied over a background of corrugated paper. No. 3 is a professionally made title, a fine example of main title composition. Titles 4, 5, and 6 are double exposed titles—the lettering superimposed over a moving background. Nos. 7, 8, and 9 are examples of titles hand lettered over art backgrounds.

CAN you imagine for a moment how great the influence is upon our minds in the recognition of products with a name? How popular would a magazine be without its cover; a newspaper without its heading; a package of cereal with no name? A standard brand of the finest packaged food products would have no appeal without its trade mark. Even though it measured up to every standard, we would still be suspicious about its quality. Similarly, the main title of a movie provides a name for our cinematic product and introduces the action to follow to our audience.

Any picture which is good enough to project more than once deserves at least one title—a main title. If it cannot justify its existence through photographic excellence to warrant a title, then it belongs in the rubbish pile. When a film is returned from the laboratory and screened, it deserves a title or it doesn't, and the short cut to force a decision is either to title it or throw it away.

The main title is usually a little more imposing in appearance than any other subordinate title and can be used as the "label" for our product. If the picture is to have a name, it is usually considered better form that those words which actually represent the name or title of the picture be given

Reviews by
THE EDITORS



THREE STARS *for these three . . .*

AMATEUR filmers are making it increasingly difficult for the editors to choose the "Movie of the Month." So many good films have been coming in lately that frequently only a hairline decision separates the M.O.T.M. from the next in rank—the three-star films. Such are those films, reviews of which appear below—pictures that almost made the Movie of the Month. Each is the result of excellent effort in all departments of movie making technique.

"BEFORE THE WIND"

1200 feet 16mm Kodachrome—By J. H. M.

★★★

Continuity: This film is a movie record of a cruise from Los Angeles to Lower California made by a group of young men on a very handsome yacht owned by the filmer of the picture. It begins with a beautiful shot of the boat in full sail, and continues with views of activities of the party and crew aboard ship and at the various points of interest at which they stopped along the way. Obviously the film started out as a simple movie record of the trip, but some highly interesting shots were captured by this filmer that if properly edited and with the addition of a series of more descriptive titles, would greatly enhance the entertainment value of the film for audiences outside the realm of this filmer's friends.

There are, for example, some mighty fine fishing shots that could be re-arranged for a highly exciting climax for the film. Other sequences, too numerous to mention here, are composed of excellent human interest stuff—the kind movie audiences like to see in color.

Photography: Unusually good exposure throughout, nice camera angles and fine composition mark the camera technique of this filmer and this fine effort.

Editing: Notable is the fact none of the scenes are held too long on the screen, and while there is not the customary follow-up from long shot to medium shot to closeup, in every instance, still the deft manner in which this picture is cut makes for interesting continuity

in spite of the fact we think there is room for improvement.

Titling: Unfortunately this is the weakest point of the picture. Basically, the idea of a hand writing brief remarks across the ship's log to serve as titles for the picture is a good one; but the content of this picture is far too interesting to be left to a few brief notes of this kind for explanation. For example, one title reads as follows: "Marlin Running Today . . ." and while this brief text is a proper notation for the pages of a ship's log, it lacked the required punch as a title for the movie.

Here is a picture just chock full of interest on two highly interesting subjects: yachting and the west coast of Mexico. And what it needs is a well written, informative narrative running through it in the form of titles.

Also commendable is the selection of recordings which this filmer has chosen to supply musical accompaniment for his picture.

"RIVER RATS"

400 feet 16mm Kodachrome—By T. G.

★★★

Continuity: Here is a picture that location scouts of Hollywood's picture studios should see! Filmed in the state of Utah, not far out of Salt Lake City, and in the fall of the year when the countryside was just taking on the first blush of autumn, it contains some of the most beautiful Kodachrome shots to be seen to date by this reviewer.

The picture opens with a young man relaxing in his easy chair, reading a magazine, and munching cookies from a nearby jar. His wife sits knitting nearby. Comes a disturbing ring of the doorbell. He gets up to answer it, after thoughtfully "ditch-

◆ Continued on Page 96

• Reproduced on this page are enlarged reproductions from three 16mm amateur films which rate and have been awarded HOME MOVIES' 3-Star leaders for excellence in photography, editing, and titling. Above is scene from "Before the Wind." Below (right), scene from "River Rats," and (left), scene from "Torongotofoo."





Fred Bottomer

• The student club, started only this term, has for its purpose the production of movies to entertain the student body. A recording of background music and narration is made for each film by pupils specializing in this phase of film production.

Film and narration are composed rather loosely so that any slight variation in turntable or projector speed will not disrupt the showing. The phonograph pick-up arm is dropped onto the record at a cue in the film. Any noticeable variance in the synchronization can be checked by altering the speed of the projector.

MEMBERS of the club are looking forward to the day when they can synchronize their sound more closely, but at an early stage of club development, they are now content to master simpler production techniques.

Now in production is "Democracy at Heights," which, according to members of the club, is a tough assignment.

Ever like a major studio, the club has its own version of the Hayes office. Frequent conferences with Principal E. E. Morley are held, when heads of the club's various departments outline their plans for approval. They then receive suggestions from the principal, at whose request the film is being made. Outside the principal's office, they work to make the presentation entertaining to the student body without losing or hiding the original idea. Every attempt is made to keep away from the dryness of the usual school production, in the belief that an idea presented in the proper vein will hold interest and so be more effective.

Other films slated to be made this year include "Activities at Heights" and "Clubs at Heights," which will complete

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Ohio students film and record SCHOOL MOVIES . . .

By BILL A. JONES

MOTION picture production by school students has reached somewhat new heights at Cleveland Heights High School, Cleveland, Ohio.

A student production organization, listed officially as the T.N.T. Club, has a form which might have been borrowed from any of the large studios on the coast.

The T.N.T. Club, started only this term, has for its purpose the production of movies to entertain the student body. This, also, is a departure from the procedure usually followed in other schools, where educational and documentaries, dryly handled, are the rule. School officials enter into the picture a little when they demand something a little more worthwhile than the production of comedies, so the T.N.T. productions take the form of documentary pictures of the school, but every member of the club works to make them entertaining.

Alvin Koblitz, president, acts as production chief and coordinates the script, photography and recording departments. Special duty of the script department is to compose the narration which accompanies the film, while construction of a shooting script is left to the photographers.

The business end of production isn't neglected, either, and the business department has for its duties such tasks as

lobbying the school's inter-club council for an appropriation; getting up assembly programs, for each of which they collect a fee from the assembly fund; promoting after-school showings of professionally-made pictures; saving and collecting Ohio sales tax stamps which are redeemable at three per cent of face value by school organizations; and, of course, collecting regular dues from "stockholder-members."

All this is to buy film, lights, and other supplies. Cameras and equipment are owned by members of the club, while projectors and sound recording equipment are furnished by the school. Cameras used by the club include three Eastman magazine loading models, and a Victor Five. Lenses are one-inch f/1.9 and f/1.5, wide-angle f/2.7, three-and-one-half inch f/3.5, and four-inch f/4.5. Member-owned editing and lighting equipment also facilitate picture-making.

The club's first production, "Football on Parade," a review of the school's pigskin activities handled in Grantland Rice style, is accompanied by disc-recorded narration.

• Editing of student productions is greatly simplified by use of the latest and most efficient equipment, purchased by pupils from funds obtained from screening of their pictures.

Fred Bottomer



• Small but useful collections of teaching films is the idea behind the county library movement in West Virginia.

A GREAT deal of attention is being focused upon educational film activities in West Virginia, because of facilities being organized there for distribution of school films. The unique feature of the West Virginia development is the growth of the local library as the basic unit of film circulation.

The state's sole claim to a state-wide film library is the small film collection at West Virginia University. This service was established primarily for university campus use. Because of insufficient financial support and inconvenient geographic location, the library has not been able to extend its service over a very wide area of the state. There is no film service provided by the state department of education.

In the face of this situation the local school systems of the state began a plan of service two years ago which, at first regarded as a substitute formula, is now



Courtesy Mercer County Schools

LOCAL LIBRARY *basis of West Virginia's school film circulation . . .*

By GODFREY ELLIOTT

beginning to shape into the basic philosophy for future organization.

But to understand the library plan being carried out in West Virginia, one first must know the state's school administrative plan. Briefly, the state is organized on a county unit basis. There are no city or district systems. There are 55 counties in the state, 55 boards of education, and 55 local school systems. Each county is a local school unit with no subdivisions, and with no other organization unit between it and the state unit.

West Virginia now accepts the county film library as the foundation of its educational film program. Three of these have been established within the last two years, and at least six others are in advanced planning stages. Proposals now being made for the state program envision the county library in each county as a collection of basically useful films. These proposals would provide for the creation of a state library, under the state department of education, primarily for the purpose of extending and enriching the service of the county libraries.

The proponents of this philosophy argue that it eliminates the "bottle-neck" in film circulation that is usually created when a library attempts to cover a large area of service. This argument looks to the circulation of a rather small list of films—not over 100—by the average county library. This list would consist of film subjects that are most useful

and most often in demand. The state library would provide an enriched and supplementary list upon which the counties could call.

The three county libraries now in operation provide interesting contrasts in type of organization. One of these is maintained and financed by its county board of education out of tax funds; the other two are cooperative affairs supported by voluntary membership of schools within each county, using funds raised locally by each school. These latter two differ fundamentally in the manner in which they are organized.

ONE of the cooperative libraries is financed by a flat fee from each member school. Its organization is typical of many cooperatives in existence outside the state. Each member school contributes \$25 per year, and receives as much film service as the resources of the library permit.

The other cooperative library is a voluntary organization maintained and supported by the schools of its county, centrally located at the board of education offices, but there the resemblance ends.

The unique feature of this organization is its democratic basis of support and control. Each member school in this county is charged a certain sum for each pupil in attendance. Some schools pay an assessment as low as \$10, while others are assessed as much as \$80. Although there is a wide range in the amount each school pays into the library, each school has equal voice in the library organization. Each school—large or small—may receive unlimited use of the films, and the vote of each has exactly the same weight in library affairs.

Thus, one sees in West Virginia's County libraries three different types of organization. It is of interesting note that other libraries now being planned in the state are not following any one type to the exclusion of the other two. Prospective libraries are about evenly divided between cooperatives and those supported out of tax funds. However, it is thought that eventually the cooperatives will be absorbed by their local systems, as boards of education become more receptive to the educational film idea and as more funds become available.

A great deal of investigation and dis-

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• Geo. W. Kadel, Commercial Art Instructor, Dallas Technical High School

Demonstrations on film reduce class time . . .

By IRA LANCELOT, JR.

PROBABLY the first major step in producing an actual demonstration of the tremendous contribution which movies can make in increasing the efficiency of educational facilities, and with practical results which will appeal to the most hard-headed trustee or layman, has been made by George Kadel, instructor in commercial art in the Technical High School in Dallas, Texas, where vocational subjects are taught to some 2700 students. Kadel, nationally recognized among the foremost ranks of commercial art instructors, has attracted such a tremendous following in his courses at Technical High School as to produce complications in handling the large attendance. Home movie equipment has been harnessed by the instructor to simplify the problem, and at the same time a revolutionary step has been taken in proving the efficacy of movies in practical instructional value.

As early as 1933, the rapid growth of the commercial art classes was causing a complication in the school, making an expansion of the facilities seem almost a necessity. The fact that a commercial art class is an educational phase depending almost entirely on demonstration, with a minimum of theory and lecture, made it an ideal subject for the experiment Kadel had in mind.

The course is made up of 15-minute sessions for demonstration in the various phases, such as brush lettering, card writing, air brush work, designing, progressive design, and similar divisions of the subject. In order for the pupils to be able to observe closely the technique of

the demonstrator, small classes were naturally necessary, groups of 10 or 12 being considered the maximum for an effective demonstration. When the night classes grew so that as many as 80 students were registered for the same classes and demonstrations, the instructors were confronted with the necessity of repeating the same demonstration four or five times, and with overcrowded groups at that, in order to include all registrants. This was manifestly an unworkable arrangement, time and personnel not being adequate to such a condition, and the factor that in four successive demonstrations, the uniformity of the instruction might vary. As much as two hours nightly was required to handle the subject, which was normally scheduled for a quarter-hour period.

TO remedy the congestion, Kadel brought into play his belief in the use of movies for such demonstrations. Using a 16mm Kodak cine model B, with f/1.9 lens for closeups, he proceeded to plan and film the complete demonstration in each phase of commercial art, laying out the sequence in the logical order of classroom procedure. It was found that the completed movie was even more effective than the physical demonstration, since the closeups gave students a more intimate view of the fine points in the work than they could get in crowded sessions around the demonstrator's desk, and the film could be stopped at any time to frame important still views, or for

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"Soundies" may use teaching films . . .

"Soundies," Jimmy Roosevelt's brainstorm, which started in December as an amusement device, may now be seen in most localities in the United States. Various companies are reported making projection machines varying from \$500 to well over \$1000.

Early machines carried 10 subjects. You put in your dime, but you don't take your choice. The three-minute films are shown in rotation. Later improvements, it is rumored, will permit the player to select the film he wishes to see.

Primary interest of educators is that now for the first time the movies are coming to the people. If present production plans of manufacturers now making soundie projection machines are carried out, the number of 16mm sound projectors in this country will be trebled this year. Should the plan not meet the public fancy or prove only a fad, there will be 60,000 16mm sound projectors on the market at sell-out prices.

Film companies now hurriedly turning out three-minute talkies for the machines admit all films to be of the entertainment calibre, but some are known to be considering documentary and educational subjects for later release.

Documentaries on Broadway . . .

Comes news of a Broadway first-run house to be devoted exclusively to the showing of documentary and educational films. Harold McCracken, President of Courier Productions, Inc., is making arrangements for a long-term lease of a Broadway house which will offer programs of an hour or slightly more, with admissions at 25 cents.

Houses devoted exclusively to the showing of newsreels have been running for some time, both here and abroad, but documentary and educational subjects only is new in this country. The Polytechnic in London has been successful with this type film.

More schools filming own . . .

Many schools throughout America are finding the production of their own movies serves to give the students not only photographic technique, but also experience in dramatics, cooperation, script-writing, and showmanship, not to mention the educational value of the subject matter being treated. English classes prepare the scripts, dramatic

classes the cost, physics classes the camera personnel, and in this way the entire school has a part in the production.

Included among many schools active in student filming is Bristol (Conn.) High School, which, according to Mr. E. F. Wheeler, director of the Visual Education department, has already completed one film for the school year entitled *Clocks and Watches—How They Are Made*. Running two reels 16mm, the film depicts the essentials of making clocks and watches as filmed in one of the local watch and clock factories.

The Perfect Rider—How to Mount a Horse, 1 reel 16mm, has been completed by girls in the riding academy at Stephens College (Columbia, Mo.). Two other films of a documentary nature are also being made by the same group.

The producers of *Reunion*, a 1 reel 16mm film showing activities at Theodore Roosevelt High School, New York City, worked out a rather unusual treatment of the subject. The film starts with two alumni of the school discussing their experiences in the school when they were students there. While they are talking, the camera depicts the scenes they are describing, carrying the audience back to the years these two subjects were in school.

Other student units are filming school activities primarily for the enjoyment obtained in the camera amusement afforded. The students at Roswell Junior High School of Roswell, New Mexico, have worked a detailed plot into their latest feature length production *Hi Ho, Sylvia*, which runs nearly 2000 feet 16mm.

Iowa's Polk County schools found a way . . . !

By GEORGE W. CUSHMAN

THE operation of regular film circuits has solved for the schools in Polk County (Iowa) the problem of bringing visual instruction to the students.

The system parallels in some ways the one now being used by St. Louis County (Mo.), but in most respects it operates much differently.

Mr. Kenneth Nicholson, superintendent of the Polk County School System, realized several years ago that visual education was to become an important part of everyday teaching.

Upon investigation he found that projection equipment for the various schools in his county could not be afforded by his department. Perhaps the schools could raise the money, as so many other schools have done. This would mean the purchase of from one to two dozen machines, and yet each machine would be used only once or twice a week.

"Why not," he reasoned, "have all the schools pool their funds and purchase one good machine, sending it around to the various schools as the needed it?"

"Trojan News Reel" year 'round filming activity at U. S. C.

By FRANKLIN B. SKEELE

"MOST photographers forget that a camera is not only an instrument for taking pictures, but that it should always tell a story." This is the key to successful motion pictures, according to Herbert E. Farmer, student director of the Trojan News Reel, which makes its appearance monthly on 16mm film on the University of Southern California campus.

Few stories of campus life escape young Farmer, whether it be the recording of sorority and fraternity life, parades, football games or documentary films showing research projects of faculty. His latest film gave a permanent Kodachrome record in sound of the two-day dedication ceremonies for the new \$1,000,000 building for the Allan Hancock Foundation for Scientific Research. Over 200 visiting delegates from as many universities and colleges made action and news in their academic robed procession and activities.

"A newsreel type of film always calls for action," said the embryo producer. "But do not forget that a series of atmosphere shots for fill-ins will give it intense interest and keep it from being just an ordinary picture."

He cited the campus event with Alice Marble giving a professional tennis demonstration. Instead of an entire film showing her in action, which in itself is outstanding to be sure, Farmer sandwiched in a number of shots of the crowd as they turned their heads in unison to watch the ball. Then to add spice, he found a small dog doing the same thing, which gave variety and humor to the film.

"Gag shots, especially with sound, should be planned in the picture and action rather than too much humor in the comments," advised Farmer. "Most commentators spoil it with attempts to be humorous when the action can do a better job." He mentioned a track meet which in addition to the athletes, included a single student sitting alone at the end of a bench. And during an exciting race he stood up to yell, which the sound editor cleverly fixed to let the movie audience hear the shouts of a tremendous crowd.

Farmer has found that he has better results with 24 frames on all action pictures, then he dubs in the sound at the same speed. This gives smoother results especially if the action is fast and there is considerable panning to do.

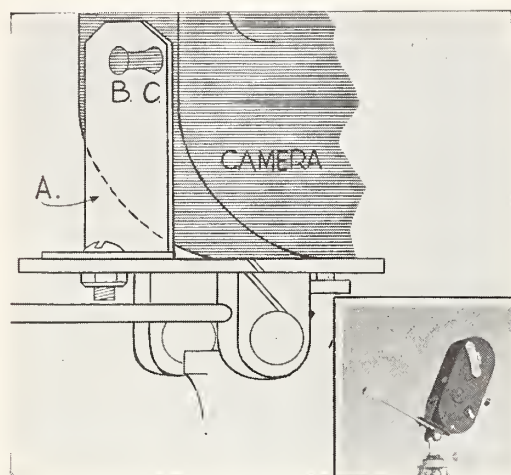
Also with sound he finds that he can keep his camera longer on the subjects than with silent pictures. The audience has to take in both the visual and the auditory senses.

Other admonitions by the S.C. director include the shooting of parades. "Always vary your position if possible, for no matter how interesting your subject may be it becomes tiresome if the camera remains in the same place," he said. He suggested the same rule for all camera pushers; that four angles of the same subject are so much more interesting than just one.

As head of the Trojan News Reel, Farmer directs the activities of some 20 students, including an associate producer, script writer, camera man, editor and commentary writer. The majority of students are majoring in cinematography with its 28 different courses, although others from the departments of speech and radio are helpful in their training.

Professor Warren Scott as advisor is assisted by Arnold Eddy who serves as manager of the Associated Students. The student group is charged with the taking of all football games for study by the players and coaches. This is done with kodachrome and at 32 frames until the light requires 48 frames for the late shadows on the playing field.

• Continued on Page 93



Camera Support

Because the manufacturer failed to consider the use of a tripod with the early model Keystone 16mm camera in designing its round case, those who own such cameras find it difficult to keep it steady when mounted on any type tripod or tripod head.

To remedy this evil, I made a support which I attached to the tilt pan head of my tripod and which engages a pin attached to the back of my camera as shown in the illustration. This lends full rigidity to the camera, making it possible to tilt or pan with absolute steadiness.

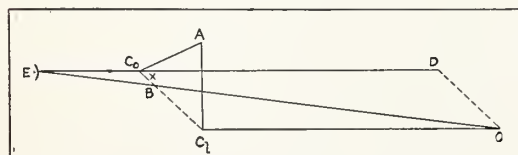
The support "A" was made from a piece of ordinary strap iron, bent, and drilled to accommodate the bolt used to attach it to tilt-pan head and then pierced to accommodate pin in camera as shown at "B" and "C."

—*Jack Vaughn.*

Parallax Corrector

After vainly trying to make the necessary allowances — guesses really — for parallax and spoiling several closeup shots of bird life, the writer became sufficiently aggravated to work out the following solution for his Bell and Howell double 8 movie camera. Since the remedy is so relatively simple to apply, owners of double 8's can readily avoid the loss of closeup shots because of parallax. By analogy, owners of other movie cameras can work out a solution adapted to their particular cameras.

The plan will be obvious from the following Figure and equation:



EC₀D is finder axis

C₁O is photographic lens axis

E = eyeglass of viewfinder

C_0 = center of viewfinder objective

Distance E C₀ = 3 in.

C_1 = center of photographic lens

O = center of object to be photographed

THE EXPERIMENTAL

Distance C₁O in feet = d = C₀D
Horizontal displacement of finder and lens

$$\text{axis} = \frac{10''}{16} = C_0 A$$

Vertical displacement of finder and lens

$$\text{axis} = \frac{15''}{16} = AC_1$$

$$\frac{C_0 B}{C_0 C_1} = \frac{18''}{1.25''} = 14.4 = \text{OD}$$

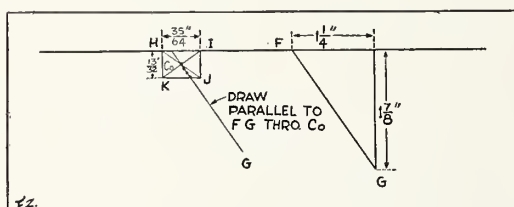
$$\begin{array}{ccc} & 16 & \\ x & \text{BC}_1 & \text{BC}_2 \end{array}$$

$$\begin{array}{ccc} \overline{E} & \overline{C_0} & \overline{C_1O} \\ x & 1.125 - x & d \end{array}$$

$$\begin{array}{r} 3 \overline{) 12d} \\ \underline{3.375} \\ x = \underline{3 + 12d} \end{array}$$

d ft.	x in.
1	0.225
2	0.125
3	0.086
4	0.066
5	0.054
6	0.045
8	0.034
10	0.027
20	0.014

Now lay out on a piece of celluloid or thin cardboard as follows:



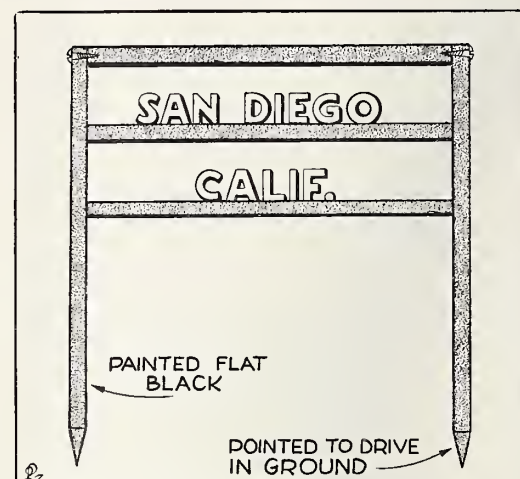
The rectangle HIJK represents the finder objective. Mark center point C_0 and three other points on line C_0G^1 at distances 0.066, 0.125, and 0.225 in., respectively, from C_0 . Cut out portion HIJK, clip corners slightly, make small holes through points, set piece HIJK in frame or finder objective, mark dots through holes on objective using fine pen and draftsman's waterproof India ink. This will last a long time before renewal is necessary. Make this handy reference chart to paste on the back edge of your Double 8 so you can quickly ascertain which point is the center sighting point for the distance of your object. Call the real center of the finder objective C_0 and the other three points in succession 3, 2, and 1.

Dist. Ft.	Point
1	1
1.4	middle
2	2
2.7	middle
4	3
8	middle

— *G. H. Bainbridge.*

Title Backgrounds

In order to get suitable backgrounds for either black and white or color titles, I made a frame of $\frac{3}{4}$ " square wood, surfaced four sides, as shown in sketch. The entire frame was painted a flat black. On top edge of cross pieces, I cemented strips of electrician's black friction tape. This provided a tacky surface on which



to place the title letters. The wooden block letters are merely placed standing up on the strip, as shown, and will remain in place in even a moderate breeze.

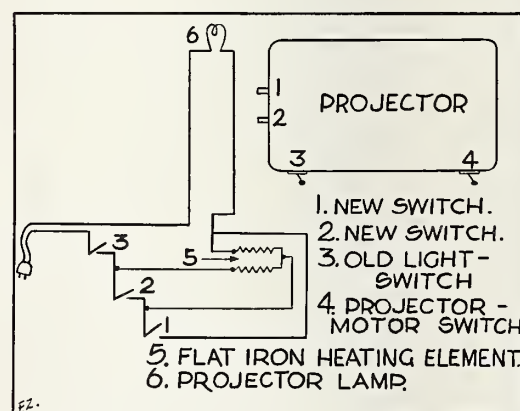
With the frame set up before the desired background the title letters are assembled, and the title photographed. Essential, of course, is that both title and background are in sharp focus.

Length and number of lines on the rack may be varied to suit individual needs.

— *Edgar Robyn.*

Lamp Saver

Drawing shows an arrangement I made for my model A-81 Keystone projector to pre-heat the projection lamp before full voltage is applied and thus lengthen its life. After replacing a few lamps at \$4.50 per, I reasoned that pre-heating it would tend to lessen the shock



when the full voltage was applied. The “shock-absorber” I devised proved my reasoning to be correct, for my projection lamps now last a great deal longer.

Purchasing a replacement element and two small snap switches from the local dime store, these were wired to my projector as follows: The base plate was first removed and then two holes drilled through the base to accommodate the two

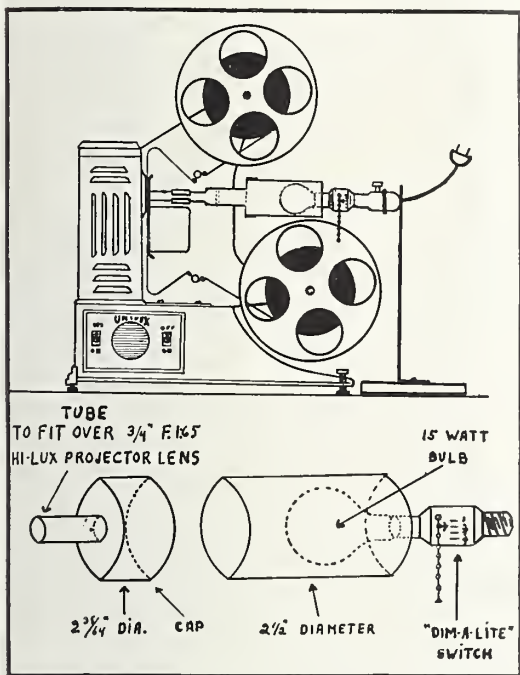
CINE WORKSHOP

switches. Two more holes were drilled to permit bolting the heating element to the projector casting. Wiring was completed as per diagram.

To operate, switches 3 and 2 are snapped on in rotation which gradually increase the amount of voltage going to the lamp; then No. 1, which directs the full amount of current to the lamp.

I have since applied this arrangement to other makes of projectors with good results.

— E. Churney.



Duplicating Printer

Sketch shows a gadget which I made to use on my Univex Projector for printing films and making successful fade-ins and fade-outs (same being accomplished with the use of a dimmer-switch).

First, make a tin cylinder about 6" long and $2\frac{1}{2}$ " in diameter, leaving one end open and solder the dimmer-switch to the other end. Make a cap or cover to fit snugly over this cylinder and solder a tube about 1" long and the same diameter as the lens. This tube is to fit over the lens.

Fasten a key-socket to a strap iron bracket about $\frac{3}{16}$ " thick, to hold the gadget in position. I use a 15-watt bulb when duplicating with Eastman Positive film. The film to duplicate with is placed with the glossy side towards the lamp and behind this, the raw film with emulsion (dull) side facing the emulsion of the processed film. This is important. Use tap to cut out all astray light.

Make sure the pull down claw goes through the perforations of both films. Run the projector at a slow speed. (The ends of film can be run on the bottom reel or run into the basket.)

To make fade-outs or fade-ins, make

a mask with wax pencil or black ink on the edge of film to be duplicated. When these markings are reached simply turn the dimmer-switch all the way down and then back up again. (Run about two feet of film.) With a little experience you will be able to do this successfully.

When I have a film that is a little under-exposed I use a 20-watt bulb and cut it down to about 17-watts with my dimmer-switch and the film is printed with good sharp pictures. When film is over-exposed I cut down the 15-watt bulb to about 12 or 13 watts. This explains the markings that I put on the dimmer-switch.

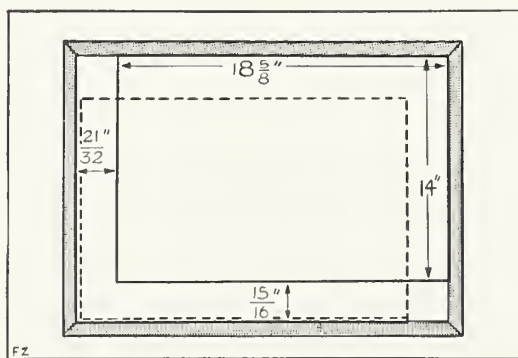
— S. Kasprzycki.

Centering Titles

Here is an idea for centering titles that is an outgrowth of the title centering guides recently published by HOME MOVIES. It is particularly helpful as I make my titles from large 14 by $18\frac{5}{8}$ inch title cards for a 12 by 16 inch title area. Others will find it equally beneficial.

The title board is constructed of plywood and rimmed with a frame of $\frac{3}{4}$ " quarter-round moulding. When finished the inside area should accurately measure 14 and $\frac{15}{16}$ inches by 19 and $\frac{9}{32}$ inches for the Filmo 8mm camera. This provides for use of title cards of the dimensions previously given.

To use, the title board is placed on the floor, and the lights and camera set up above it so that we shoot straight down, vertically to the board. The title card is placed on the board and, in the case of



my Filmo 8mm camera, is moved to the upper right hand corner during focusing.

When ready to shoot, the card is shifted to the lower left hand corner, which automatically corrects position of card for parallax and centers it with camera lens.

This principle may be applied for use with other cameras by using the title centering guides published in HOME MOVIES as a basis of constructing the title board.

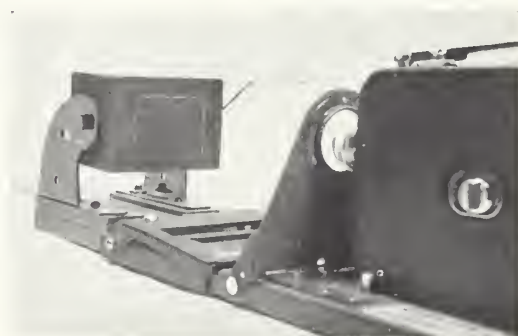
— Harold Grundy.

gadgets, tricks and short cuts contributed by Cinebugs

IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward towards adaptable to your use.



Rolling Block Titler

Photo shows a gadget I constructed for use with my Eastman titler for making roll-around titles. It is mounted on a wooden base that has been cut to fit snugly beneath the end of the titler. The two curved metal supports were cut from lightweight metal, and the block is a section from a regular piece of four-by-four, finished to $2\frac{1}{2}$ " x $2\frac{1}{2}$ " and painted flat black. The title area is penciled in white to serve as a guide for attaching the title card which is done with scotch tape or thumb tacks.

The block turns upon an axle made of $\frac{1}{8}$ " round brass rod which has been turned at one end, after mounting, to form a handle. White marks painted on one end of the block correspond with similar marks painted on the metal support to indicate when front surface of block is in exact vertical position during filming of titles.

The entire assembly may be attached permanently to the titler by drilling two holes in titler base and attaching to wooden base with wood screws.

— A. F. Everitts.

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Local girl makes good . . . !

• Continued from Page 69

\$10.00 per roll for the pictures.

"About this time I became acquainted with Mae Wilson, an aviatrix conducting her own airport and flying school on River Road just outside of Chicago. I showed some of the films I had made, then sold Mae the idea of making movies of her training some of her pupils. Later I sold her my camera and, with funds thus acquired plus money earned to date in picture making, I bought a later model.

"In 1937, while visiting the Peggy McBeth gown shop on Michigan Avenue, I sold the proprietor on the idea of making movies in color of the fashion show which they planned to give. I closed a deal whereby I was to make the picture and furnish the film in return for which I would receive payment partly in cash and the balance in merchandise. Also included in the deal were 25 tickets to the fashion show which I could give to my friends. All told, I received \$25.00 in cash, \$25.00 in tickets, and \$100 in merchandise for my first real commercial picture.

"I saw opportunity to make good use of those 25 tickets. I distributed them among wives of prominent business men and private secretaries of men whom I felt might be able to help me later. I figured at least it would be pretty good publicity for me when such people saw me actually directing and filming movies; that ultimately these women would tell their husbands or their bosses about me. I felt it couldn't do any harm. And it didn't. Four were either wives or secretaries of men prominent with A. G. Spaulding & Brothers, national sporting goods manufacturers and distributors.

"Not long afterward I received a commission from the A. G. Spaulding & Bros. Company to film a complete record of the International Tennis meet at the Onwentsia Club, Lake Forest, Illinois. After completing this

film, Spaulding's had several prints made for distribution among tennis clubs throughout the United States, Canada and Mexico.

"Thereafter, tennis pros around Chicago sought me out to make short films, picturing them instructing aspiring tennis champions or just plain tennis students. Frequently, the students would order copies of the films, which added to my revenue acquired in filming movies.

"I always endeavored to be on hand with my movie camera wherever an important sporting event was to take place. Sometimes, by getting on the scene first and laying all necessary preliminary plans, I had a better camera setup than the newsreel boys.

"In the spring of 1937, I went to Milwaukee without any advance plans whatever to film a golfing exhibition being conducted to demonstrate a line of golf clubs and balls. With a little bluffing I managed to work through the crowds of spectators and right up to the front lines where I shot both 8mm and 16mm movies of such golfing greats as Jimmy Thompson, Horton Smith, Lawson Little, and Harry Cooper.

"Later, when these men learned of my making movies of the events, every one placed an order for one or more prints. Before leaving Milwaukee, I invaded the training camp of the Milwaukee Brewer's base-

ball club and made movies of the team in action preparing for a forthcoming game with the Columbus Red Birds. Among the outstanding players on whom I trained my camera was Tot Presnell, now an important part of the pitching staff of the St. Louis Cardinals. Tot liked my films so much, he not only bought a print, but immediately purchased a complete home movie outfit. Today he is a rabid amateur movie maker.

"Following this I was commissioned to produce several commercials, including a short skit in a bar room; a ski meet at Cary, Illinois; a film of the A. B. Carder restaurant in Chicago; a reel on Johnny Coulton, former bantamweight champion of the world, instructing youths in the manly art of self-defense; and movies of winter sports at Lake Placid during the winter of 1938 and 1939.

"Earlier, in the spring of 1937, I met a gentleman promoting a kid organization among small town dealers. 'Lucky Buck Pal Club' was the name of the organization. Idea was for boy members to induce parents to trade with local merchants who gave Lucky Bucks with the purchase of goods. The Lucky Bucks, in turn, were redeemable by the boy club members for baseball bats, gloves, etc.

"I sold this man on filming the whole club idea in 16mm color. I wrote a continuity around the theme of

• All Amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.

the 'Pied Piper of Hamlin' for the picture and completed the production in four weeks. All children in Maywood, Illinois, who were members of the Lucky Buck and Pal Club were used in the picture. Mr. Miller, owner of the Lido Theatre there, arranged for a showing of the film in conjunction with his regular programs. The first Saturday matinee was a sellout, and the program was repeated that evening and the next for parents and grown-ups. The picture proved such a hit, that for weeks it continued to be featured by the Lido Theatre.

"The theatre manager was so impressed he arranged for me to make additional pictures in which children of the neighborhood took part. We arranged for the kids to perform on the stage of the theatre on Saturday mornings. The following Saturday afternoon, the picture would be completely edited and titled and ready for showing. Only last week Mr. Hoffman, who originated the 'Lucky Buck Pal Club,' telephoned me to arrange for another produc-

tion similar to our first except that this time, it was to be in sound. His clubs are now called the 'Smackers Club.'

"Last October, I made an 800 foot all color production entitled, 'Farewell to Babalan' for Mr. A. T. Bard, vice president of the Reliance Mfg. Co., Chicago. Babalan was the name of his vast estate near La Porte, Indiana, which had just been sold to the government as a site for a proposed arsenal. Mr. Bard wanted a sort of movie memory book of his estate which would show the disposal of all his farm equipment, thoroughbred cattle and horses, etc., as they were auctioned off. Most of the scenes I filmed from the tops of barns, and buildings about the place, and often I was hampered by the host of farmers who stood about watching me work, slowing progress of the auction no little!

"Two months later I filmed the wedding of Mr. Bard's son, Lieutenant Robert E. Bard of Ft. Knox, Kentucky, to Rose Mary

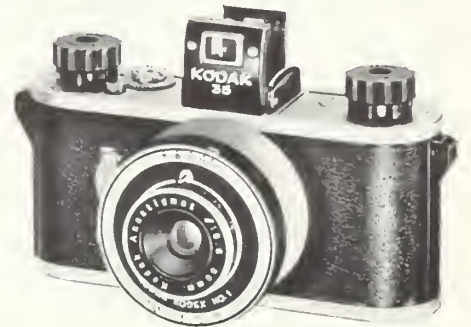


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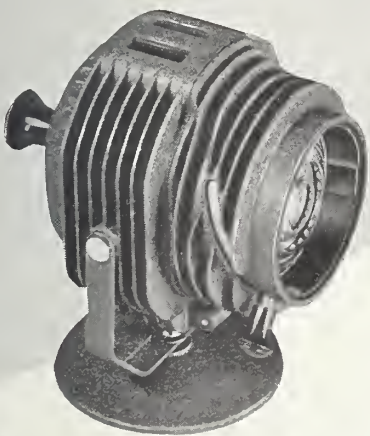
THE Kodak 35, f/5.6, is a compact, easy-to-carry little "still" camera that takes splendid snapshots in black and white, as well as beautiful full-color Kodachrome transparencies. The lens is a Kodak Anastigmat, the shutter a 1/100 Kodex. Precision construction throughout.

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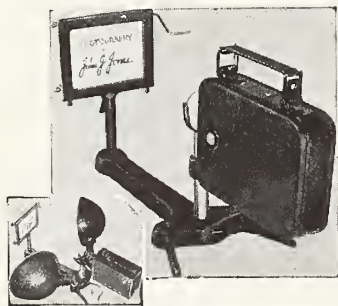
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Best. Three copies of this film were made and distributed as gifts from Mr. Bard to his family."

In due time, because of her prowess behind a cine camera and of the renown which followed her filming activities, Florence Johnston was engaged to take over production of 16mm pictures by the Filmack Trailer Co., Chicago, Illinois. She is now revamping and enlarging the 16mm production facilities of this company.

At present she is filming a production for the Reliance Manufacturing Co., of Chicago. Much of the picture will cover process of manufacture, testing, and use of parachutes, for which this company's Kokomo, Indiana, plant has been engaged to turn out for the government. When this production is finished, there are five more waiting for her to be produced for this same client.

And that's what happened to a little girl who likes to be around "where the wheels go 'round"; whose love for photography dates back to

the time she ran around in pigtailed dodging the whirling props of rickety crates of her home town airport; and who dared the wrath of her big brother to shoot the kind of pictures which later were destined to be her career. Indeed, Florence Johnston still likes to be where the wheels go around. The sound of whirling gears within a movie camera are sweet music to her. On those wheels she has really gone places within the past few years. And who is there to say that she will not go farther—perhaps on to Hollywood?

Single frame release for Keystone . . .

• Continued from Page 67

Now return to the camera case, immediately below the regular release button, a hole is drilled and tapped with a 1/4-28 tap; into this is threaded the brass bushing (Fig. 2). The location for this bushing may be ascertained by studying Photograph A. Its extreme upper edge just clears the lower edge of the regular release button bushing. One edge of the new bushing will cover the beading on the front of the camera, so in order to thread the bushing down flush with the camera case, we must flatten this beading. The case is aluminum, and the beading may be flattened by driving it down with a hardwood dowel of the same diameter as the bushing. During this operation be sure the front of the camera case is well supported from underneath by a rounded block of wood to prevent warping case.

As there is a variety of button releases on the market, the inside of the bushing may be drilled and tapped to suit the individual need. A cable release is not recommended.

The camera is reassembled in the reverse order to that which was used in taking it apart. In replacing the clock-work mechanism, replace the bottom first.

The mechanical action is as follows: When the new release button is pressed, it forces down both of the re-

lease arms. This disengages the regular stop and brings the new arm into position to strike against the new stop pin. The gear wheel (Photo. E) revolves till the stop pin comes in contact with the new arm and during this time the shutter opens and closes. When the button is released the new arm disengages from the stop pin and allows the wheel to continue on around

until it is halted by the regular stop arm. During this part of the operation another frame of film is transported into place.

And there you have it—a single frame release for your camera that will expand its picture making possibilities, enabling you to make trick shots in stop motion and do animation work both in titling and filming of scenes.

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

MARCH: "Checking Off the Budget," produced by B. W. Johnson. An 8mm Kodachrome film 1000 ft. in length.

APRIL: "El Lobo," produced by Demetris Emanuel. A 16mm picture 400 ft. in length.

MAY: "From A to Z," produced by Vernon Altree, Stockton, Calif. A 16mm Kodachrome film 400 ft. in length.

JUNE: "Peetie," produced by Edmund Turner, Detroit, Mich. A 16mm Animated Cartoon, 400 ft. in length.

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo,

N. Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

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• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF you have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can write him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Be sure to enclose a self-addressed stamped envelope for your reply. It is best to include all possible information such as the developer, film, equipment and light used. Send samples when available.

Q. Of the three types of illumination available for title stands, mercury vapor, photoflood or the new fluorescent, which do you consider the best?—A. S. K., Yellow Springs, Ohio.

A. The fluorescent lighting is so new that at this writing it has not been tested sufficiently to warrant definite conclusions. I do know that one of the larger professional title laboratories has recently installed this type of lighting because, they say, it is (1) cheaper in initial cost as compared to mercury vapor, (2) lower in operating expense, (3) cooler in operation, (4) greater in photographic light (mercury vapor is greenish), and (5) correct for color film work.

Comparing the fluorescent with photoflood illumination, the initial cost is much greater with the former, but the worker is not troubled with the excessive heat evolved with photoflood. Both give off a white light suitable for color titles. The final decision rests with the individual and the amount of work he intends to do. With only a few titles now and then, photofloods will suffice, but with much work, the fluorescent, due to its cooler and smoother operation, would in the long run probably merit the higher initial expense.

Q. Can you furnish me with a reliable formula for determining how big my title area is at various dis-

tances?—C. E. S., Hot Springs, Ark.

A. With a 25mm lens on a 16mm camera, or a 12½mm lens on an 8mm camera, the width of the area is always two-fifths of the distance from the camera lens to title. For instance, the camera is 30 inches from the title. Two-fifths of 30 is 12. The title area will be 12 inches wide. As you probably already know, the height is just three-fourths the width, or in this case 9 inches. Hence, your field at 30 inches will be 9x12 inches.

Q. I enclose a sample of title film which shows unevenly on the screen, and I cannot account for it. I followed directions carefully, and would appreciate any help as to the cause.—B. S. E., Pensacola, Fla.

A. This film has not been kept in the hypo or fixing bath long enough. The unevenness you speak of is due to the remaining silver salts not being all carried away by the fixing bath, and as a result the density varies. Keep the film in the fixing bath until all traces of this milky appearance are gone, no matter how long it takes. Any films which you now have in this condition are not wasted, but can be corrected by placing them back in the hypo for several minutes, until the milkiness has all disappeared. After a thorough washing, dry them and you will see that they are all right.

Q. On page 29 of your book, "How to Title Home Movies" you show different exposures for the same film. I am referring to the positive films which, when used as a negative, take less exposure than when reversed. What does development have to do with the sensitivity of a film? Why wouldn't the same exposure be given on a film regardless of what development was given?—M. F., Brooklyn, N. Y.

A. If you will notice the

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Designed by Hollywood
Studio Technicians for
8mm and 16mm
Camera Users

NOTE THESE FEATURES!

A larger "field area" is created by photographing titles at a 12" distance. This larger area allows more room for hand lettering, printing, drawing, and special effects. Title cards may also be photographed at 4", 6" and 8" in addition to the 12" distance. ★★★★★ Zoom titles and superimposed titles are easily made on the Titleer. ★★★★★ Title backgrounds and animation sets appearing each month in Home Movies are readily accommodated. ★★★★★ Accurate alignment is assured with a custom-made camera base for your particular camera, eliminating all fuss and bother in lining up titles. Bases for all popular cameras are interchangeable on the Titleer. ★★★★★ All parts are adjustable on the Titleer base, making it ideal for table top copy work and ultra close-up photography. ★★★★★ Titleer may be used on any tripod or suspended in a vertical position. ★★★★★ The lighting assembly is easily removed or placed at any position on the Titleer base.

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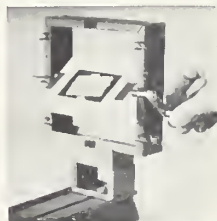
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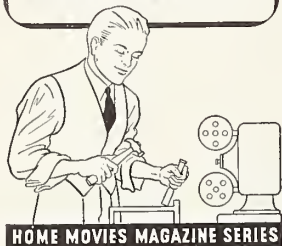
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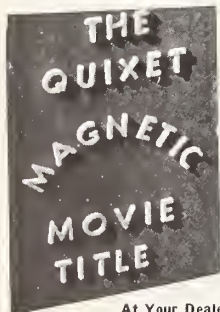
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footnotes on that same page you will see that it says these exposures depend somewhat on the formula used. It is a known fact that some reversal formulas do slow up the emulsion speeds of many films. It is of course possible that your formula does allow the film to retain all its speed, but since most formulas do tend to slow down the film about

one stop, the next larger opening was suggested in the table on page 29 to which you refer.

You will find it interesting to test out this fact by exposing a piece of film at a given aperture, developing half of the film to a negative only, and reversing the other half. Should the reversed half prove to be correctly exposed, you will

no doubt find the negative strip over-exposed (assuming both are given normal development). The loss in speed in reversal could be picked up by lengthening the time in the first developer, but this would usually be found to increase the contrast considerably and result in poor projection.

"Pan" results with positive film . . .

• Continued from Page 64

ethyl alcohol in 94% (188 proof) to cover my film racks without costing a fortune, because this is the same stuff your drinkin' uncle uses. Denatured 188-proof radiator alcohol, such as the Ajax brand, will work with excellent results. Care must be taken that radiator alcohol—the stuff sold for anti-freeze solutions—contains no particle of oil which would wreak havoc with the film. Use of distilled water is important to avoid the milky precipitate that forms when mineral-charged tap water is used.

With the formula prepared and your equipment ready for the job, wind the film on the rack with the aid of a regular panchromatic safelight and be sure to extinguish this safelight just before immersing film in the dye solution. The stuff is potent! Bathe blind positive emulsion for 4½ minutes at 65°. Rinse in 94% alcohol for 2 minutes, then dry film in total darkness. As the film is wound on the drying reel, it should be lightly squeezed. It will dry normally between 10 and 15 minutes.

Spooled and threaded into your camera, this film may be exposed without filter at f/8 or f/11 in bright sunlight. Filter factors are the same as for regular panchromatic film of the same speed. For further data on use of filters, reference to the filter factor charts published in earlier issues of HOME MOVIES is recommended.

There is just one precaution one must take: the "panchromatized" quality

of this hopped-up positive film is rather perishable and therefore should be exposed within 10 days after the

dyeing process. But what true cinebug can't use a hundred feet of film in 10 days!

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	18	20	40	64	
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...	...
	4	...	...	f2.8	...	f3.5	f4.5	f5.6	f8	...	
	4½	f1.9	...	...	...	f3.5	...	f4.5	...	...
	5	...	...	...	f2.8	...	...	...	f6.3	f8	
	5½	f1.5	f1.9	...	...	f3.5	...	...	f8	...	
	6	...	...	f1.9	...	f2.8	...	f3.5	...	f6.3	
	6½	...	...	...	f1.9	...	...	...	f4.5	...	
	7	...	f1.5	...	...	f2.8	...	...	...	f5.6	
	7½	...	...	f1.5	...	...	...	...	...	f4.5	
	8	...	...	...	...	f1.9	...	...	f3.5	...	
	8½	...	...	...	...	...	...	...	...	f3.5	
Two No. 1's or One No. 2 or One No. R2	9	...	...	...	...	f1.9	...	f1.9	f2.8	f3.5	
	10	...	...	...	...	...	...	...	...	...
	11	...	...	...	...	f1.5	...	...	...	...
	12	...	...	...	...	...	...	...	...	...
	13	...	...	...	f1.5	...	f1.9	...	f3.5	f4.5	
	14	...	...	...	...	...	...	f1.9	...	...
	15	...	...	...	...	...	...	...	f2.8	f3.5	
	16	...	...	...	...	f1.5	...	...	...	...
	3½	f3.5	f4.5	f5.6	f8	f8	f8	f11	...	f16	
	4	f2.8	...	f4.5	...	f5.6	f8.3	...	f11	...	
	4½	...	f3.5	...	...	f4.5	f5.8	...	...	f11	
Three No. 1's or One No. 2 and One No. 1	5	...	...	f3.5	...	...	f5.8	...	...	...
	5½	...	f2.8	...	...	...	...	f6.3	...	...
	6	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8.3	f8	...	
	6½	...	...	...	...	...	...	...	...	...
	7	...	...	...	...	f4.5	f5.6	f8.3	...	...
	7½	f1.9	f2.8	f3.5	f4.5	f4.5	f5.6	f8	...	...
	8	f1.5	f1.9	...	f2.8	f3.5	f4.5	f6.3	f8	...	
	8½	...	...	...	...	...	...	...	...	...
	9	...	...	f1.9	...	f2.8	f3.5	...	...	...
	10	...	...	...	...	...	...	...	...	...
	11	...	...	...	...	f2.8	...	f3.5	...	f8.3	
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	12	...	...	...	...	...	f2.8	...	f4.5	f5.6	
	12½	...	f1.5	...	f1.9	...	...	...	...	...
	13	...	...	...	...	...	...	...	...	...
	14	...	...	...	f1.5	...	f1.9	...	...	f5.6	
	15	...	...	...	...	...	...	...	f3.5	f4.5	
	16	...	...	...	...	f1.5	...	...	...	...
	3½	f4.5	f5.6	f6.3	...	f11	...	f11	f16	...	
	4	f3.5	...	f5.6	f8	...	f8	...	...	f16	
	4½	...	f4.5	...	f5.6	f6.3	f8	...	...	...
	5	...	...	f4.5	...	...	...	f8	f11	...	
	5½	f2.8	f3.5	...	...	f5.6	f6.3	f8	...	...

*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See table of contents).
This data based on interiors and subject of medium color.
For light colored subjects and interiors close diaphragm one-half stop.
For dark colored subjects and interiors open diaphragm one-half stop.

BACKYARD MOVIES

Ideas for Short Films

Mardi Gras

One event which will attract tourists from all parts of the country this month is the annual Mardi Gras at New Orleans, Louisiana. This colorful celebration lasts one whole week and begins this year on Wednesday, February 19th.

Undoubtedly there will be many who will plan to film the Mardi Gras and for the benefit of those who would like to film the events as thoroughly as possible, getting all the highlights—in short, being prepared beforehand as to when, what, and where to shoot—here is complete data on all of the events to be held each day with advice on best possible locations to set up your camera.

Street pageants will be staged on the days of February 19th through the 25th, inclusive. As a rule most major Newsreel companies establish filming stands at the corner of Canal and St. Charles Streets and sufficient lighting is maintained for taking movies of the first night parade on Wednesday, February 19th. If the amateur photographer will arrange to secure a position from an elevation at this corner, it will be possible to take excellent pictures in either Black and White or Kodachrome.

There is also the day parade of Nor which may be filmed from different angles during the day of Saturday, February 22nd. In view of the fact that these pageants are usually a riot of color, most movie fans prefer filming in Kodachrome. The parade of King Nor, as mentioned above, is staged by the school children of New Orleans and is comparatively a recent innovation.

Perhaps an important highlight of these parades and an interesting one is the salute of the king to his queen which invariably takes place at a location along Canal Street. The various stops can be predetermined from the local As-

● If you have an idea for an interesting short movie—something that might be filmed in one's backyard or not far from home on a single roll of film—why not pass it along to a brother cinebug in our Backyard Movies department?

Those which we publish will bring contributors either a 100 foot 16mm or 50 foot 8mm film subject which may be selected from the catalogs of any film producer advertising in HOME MOVIES.

For ideas and complete scenarios that can be adapted to a feature length article, we will award the contributor with two rolls of panchromatic film.

Address all suggestions to Backyard Movies Editor, c/o HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

sociation of Commerce and an interesting film can be planned. Carnival season in New Orleans is climaxed by festivities on Shrove Tuesday or Mardi Gras day. Promiscuous masking by the general public from six in the morning until six that afternoon is quite an interesting feature and the amateur cinematographer would do well to secure shots of the various funsters. There is really no limit to the amount of interesting pictures that may be made and during Mardi Gras day, Tuesday, February 25th, there are lots of impromptu shots that will ordinarily suggest themselves.

Most of the carnival balls following these pageants are exclusive and attendance to them, as a rule, is by private invitation only. However, some of the balls like Rex and Hermes are semi-public and the costumes worn during these affairs permit beautiful Kodachrome supplements to New Orleans Mardi Gras films.

—E. J. Lorch.

Gossip Gag

Here is an idea for tying together a number of unrelated sequences and odd shots into one reel that met with enthusiastic response. The opening scene shows two women gossiping over

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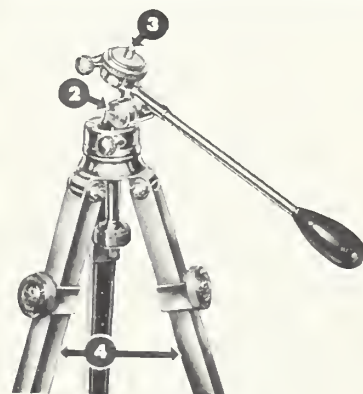
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packed cut into convenient 32 ft. lengths. SCORED.

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16mm	12.00	3.35	

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Speed 12-8 - Anti-Halo Backing, Extra Fine Grain	400 ft.	100 ft.	32 ft.
Double 8—Scored	\$12.00	\$3.30	\$1.20
Single 8	6.75	1.85	.70
16mm	11.50	3.15	

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16mm	1.00	1.00	

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Double 8	400 ft.	100 ft.	32 ft.
Single 8	\$13.50	\$3.85	\$1.45
16mm	7.00	2.15	.80
16mm	12.50	3.50	

SUPER CINEPAN REVERSAL—Not Scored

Speed 24-16 - Non-Halation Base

Double 8	400 ft.	100 ft.	32 ft.
Single 8	\$12.00	\$3.35	\$1.25
16mm	6.50	1.90	.70
16mm	11.75	3.25	

CINECHROME SEMI-ORTHO REVERSAL

Speed 8-2 - Non-Halation Base

Double 8—Not Scored	400 ft.	100 ft.	32 ft.
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16mm	3.50	1.15	.50
16mm	5.00	1.45	

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	Reversal	Title Developing
Double 8	100 ft. 23 ft. 100 ft. 32 ft.	
Single 8	\$2.60 \$.65 \$1.75 \$.75	
16mm	1.00 .35 .75 .40	
16mm	1.50 1.25	

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the back fence. One is speaking with emphasis and then follows shots of a short trip made one Sunday last summer—just three or four scenes. Flashing back to the woman talking, the other indicates increasing interest, etc., and then there is another sequence of shots on another subject. This procedure is followed until all of the odd shots of im-

portance I had accumulated were used. Where there was a particular intimate shot of some friends or members of the family, this was preceded by a closeup of the gossip drawing close to her companion and whispering in her ear. Humor was injected into these "gossip" shots as much as possible and also into the sub-titles

which, incidentally, were titles of the remarks made by the gossip relative to the action and subject matter of the scenes that follow. (There is a title background captioned "Gossip" among the backgrounds appearing in this issue that is especially appropriate for the main title of a reel of this kind.—Editor.)

— Gloria Rixon.

Ohio students film school movies . . .

• Continued from Page 76

their series of extra-curricular activities in the school.

Advertising films have also been made by T.N.T.

One of the school fraternities, wishing to give publicity to a dance, enlisted the services of the club in making a short reel showing scenes about the fraternity house, and shots taken at a previous fraternity dance. Everybody pictured was having a good time, of course. This was screened at a school assembly.

A trailer for the picture, "Too Many Husbands," which the club presented at a special showing in the school auditorium to finance their picture-making, was also made and run off at assembly. The "trailer," however, turned out to be more of a slapstick comedy, with only an occasional plug for the show it was intended to advertise.

It contained a clever use of reverse action photography, and another trick which a few amateurs might be interested in using.

Main characters used were two male students, also recognized about the school as "characters." Reverse action was used to make one, the victim of a hot foot perpetrated by the other, jump to the top of a book case.

After jumping back down from the case, the victim pulls a revolver from his hip and approaches his tormenter menacingly. As the victim pulls the trigger, his prey clasps his breast, and blood squirts all over his shirt as he collapses. This makes an effective, if overdone shooting, but is good for slapstick purposes. The

blood effect is accomplished by having a wet cloth or sponge concealed in the hand of the person who is to be shot. When he grasps at the wound in true horse opera style, he squeezes the sponge. The water that lampens his shirt looks very bloody in the finished photograph.

T.N.T. also embraces an art department which executes all its titles. Pastels are used for Kodachrome.

At regular meetings of the club, time is divided between a program which usually includes speakers from other schools making films or the Cleveland Cin-

ema League, and a skull session when club difficulties, either financial or technical and sometimes both, are ironed out.

It is the often hope of the zealous cinefan to be able, some day, to take a place with the professionals in the glamorous industry which he is approaching from the unglamorous side.

And so Cleveland Heights High School and T.N.T. may develop several members of the motion picture industry of the future. Not only some technicians, but maybe even a few of the big boys who smoke black cigars and buy the film.

Demonstrations on film . . .

• Continued from Page 78

amplification of important phases by the lecturer. With this film, it became possible to give the entire class of 80 students a thorough and intimate demonstration in the 15 minutes allotted to the course, without the necessity of splitting the group upon into sections.

The first experiment proved so successful that Kadel has moved on through his subject into all phases, making similar careful movies of the technique of each operation. He now has three 200-foot reels on one-stroke brush lettering, two 200-foot reels on card writing, and five 200-foot reels on air brush work, all of which are in standard use in his classes, and all of which eliminate congestion and difficulty in handling the crowded classes. Now in process of production are two 100-foot reels on progression of design, and on

sandblasting, the Dallas vocational school being the only one in the United States with sandblasting apparatus.

The success of Kadel's films has extended to the architecture and design classes, with architecture department now making a progressive film of the construction of a new school building which is being built on the Technical School property. This film, taking up the various points in the building construction step by step, is expected to lend invaluable aid to the theoretical architecture classes by furnishing the demonstration of practical application of the theory learned in the class, a thing not otherwise possible. The class will, in effect, "build the building" itself, seeing how each point learned in architecture is applied by practical builders.

With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

No. 1 Reel Fellow

Familiar to many readers is the fact that a suggestion from Irwin Sipherd, then president of the Pittsburgh Amateur Cinema Club, motivated the national organization of Reel Fellows. His suggestion that an emblem be designed that could be worn by movie amateurs to identify them as such wherever they might roam, struck a responsive note among the cine-bugs everywhere. The idea dovetailed with a similar plan of HOME MOVIES' publishers to establish a national organization of



• Sipherd gets first Reel Fellows emblem.

movie amateurs. The friendly fraternity of Reel Fellows resulted. Today there are well over a thousand Reel Fellow emblems gracing the lapels of its members. An equal number of Reel Fellow insignias are mounted on the cameras of these members.

As a token of recognition for Sipherd's suggestion, he was made the first member of the organization—the Number One Reel Fellow. The photo shows the first Reel Fellow emblem being pinned upon Irwin Sipherd by Mr. McClain, a director of the Pittsburgh Amateur Cinema Club. Sipherd has since been transferred to New York by his employer, where he continues his cinematic activities as a member of the Valley Stream Camera Club.

First Feminine Reel Fellow

Mrs. Mildred Caldwell, newly elected president of the Long Beach Cinema Club, enjoys the distinction of being the first woman to join the Reel Fellows. In fact she was up among the first three or four members to join immediately after the organization was announced.



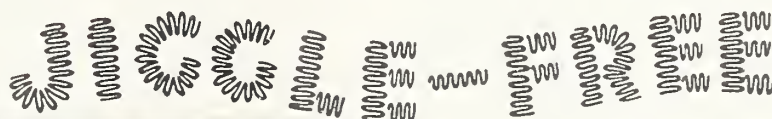
• Mildred Caldwell

Having completed editing and titling her most recent 8mm production, "Happy Landing"—some 400 feet in 8mm Kodachrome Mrs. Caldwell set out for new fields to conquer with her 8mm camera and at this writing, is on the high seas bound for Honolulu. While there she will screen for members of several of Hawaii's cine clubs the outstanding pictures produced by her club during 1940 and, of course, her own Movie of the Month—"Happy Landing."

Designing Leader

Reel Fellow Clarence N. Aldrich of the Long Beach

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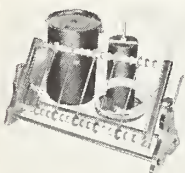
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Cinema Club, winner of the 1940 HOME MOVIES award for achievement in titling, has been commissioned to design and execute an animated leader for the Reel Fellows. Duplicate prints of this leader will be made available to all Reel Fellows at a nominal charge as an additional service of the organization.

Another Hundred-Per-Center!

Six lively, enthusiastic movie amateurs comprise the roster of the newest 100% Reel Fellows Club—the Brass City Chapter of

The Reel Fellows, of Waterbury, Connecticut. More, of course, are awaiting approval of their qualifications to join. By-laws of this particular club were so formed, according to Secretary Luke Czarny, as to eliminate from its membership any "flash-in-the-pan" members.

A probationary period of membership takes care of this. If an applicant passes this period successfully, he not only becomes a member of the club but a full-fledged Reel Fellow as well. Present membership consists of Pat Ciampi, Paul Kauneckis, Francis Grasso, Joseph Vi-

tukis, Clifford Homm, and Luke Czarny.

All are 8mm fans and have been shooting movies for a period of three years or more.

This is the spot where you'll find each month news of current happenings and achievements among the Reel Fellows. Keep posted on what other Reel Fellows are doing by reading this department in each issue. If you're a Reel Fellow, keep us posted on any news of interest concerning the filming and exhibition of your pictures. Secretaries of Reel Fellows Clubs are invited to report on the doings of their clubs each month for publication in this department.

Editing makes the picture . . .

• Continued from Page 70

effect on the screen, then changes the arrangement to produce a more interesting effect. He is not afraid to go out and shoot a half a dozen closeups for his film which others would consider finished. These closeups he splices in at places where they will clear up an otherwise obscure bit of action. He uses running gags as well as other types of comedy sequences which are well within the range of the average filmer.

He is careful in editing his travel films. He places the scenes containing the best photography and camera technique towards the end of the reel. He is careful to see that no sequences are too long and that each is no longer than its relative importance to the film. Above all, he leaves no places unidentified. His film is always tied together and unified. He doesn't use camera tricks just to show his friends that he has mastered the technique of performing them.

His newsreel shots are always interesting, because he thinks them out before he shoots. He doesn't shoot every scene from the same location, nor from the same angle. He uses lots of reaction scenes, as well as numerous closeups. In keeping with standard newsreel technique, his shots are all relatively short, and each

one contains action. In all, the entire reel runs smoothly, easily, merely because he visualized the reel as it would appear in its finished form.

His scenarios and photo-plays are just as interesting. He does much of his editing before he starts shooting—for two primary reasons: first, he gets a better final result, and, second, he has found from experience that working from a script is the easiest way to make the story type of movie.

There isn't an amateur who embarks upon his first editing adventure who wields the shears or cuts as deep into a scene as he should. Aside from the bad spots in the film, there are invariably scenes that can stand a little more trimming—some can be elimi-

nated entirely. "Padding" should be avoided—duplicating shots further along in the film by inserting footage trimmed elsewhere.

As this is written, we cannot but recall our own embryonic cinefilming efforts and how we used to keep every precious frame of film—even those with the serial number perforations at the end of the roll! So you see, we really understand and sympathize with the beginner, for we have traveled along the same road, met and surmounted the same perplexities.

As the amateur makes more and more pictures—as he studies filming and editing technique—he will come to realize that what really makes a good movie is editing, and not the amount of footage it contains.

• All amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.

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The Reader



SPEAKS

About Film Slitter

This reader's experiment may be of assistance to those amateurs who were interested in the film slitter plan which appeared in the December issue:

Gentlemen: In "The Experimental Cine Workshop" department of the December issue Mr. Edwin D. Miller described a film slitter which he had made with small blocks and a razor blade. I had the same idea a few months ago and made one such slitter which I have since discarded.

When slitting film with this type of slitter, I find the razor blade forces the edge of the film down into the cutting groove, causing edge of the film to curl. I used this slitter on the film on which I made my titles. When my pictures were in focus, the title would go in and out of focus because of the curled edge of the film. Now I use nothing but pre-scored film which easily separates without a slitter. Incidentally, the best slitter I have found is that made by Baia. It shears rather than slits the film. There is no curl.

—Harold S. Goodell.

Reducer

Here's a discovery that should interest amateurs who process their own films:

Gentlemen: After searching for some time for a reducer that could be used on film wound upon an open reel and which would not cause streaks, I have found what I think is the ideal formula. The reducer is made as follows: Potassium permanganate, 30 grains; water (at 60°), 1 quart.

After subjecting film to reducer for required period of time, it should be cleared in bisulphite clearing bath, given the usual hypo fixing bath, and then washed in clear water.

I know that permanganate is a standard reducer, but all the books I've read

advise using sulphuric acid with it. I found this made the reducer work entirely too fast. Without addition of the sulphuric acid the reducer works slower and there is more opportunity to control its action. Also, there is no tendency to discolor the film.

—George Burnwood.

Sport Glasses

Amateurs interested in a source of inexpensive binoculars for use in building home-made telephotos will find this reader's letter of interest:

Dear Sirs: I am one of the many amateurs who have discovered something useful that should be passed along to others. Frequently in the pages of HOME MOVIES have appeared items describing the use of inexpensive sport binoculars for converting one's camera lens into a telephoto. However, I had difficulty in locating these binoculars. Finally I heard of a source—Radio Wire & Television Co., Inc., 901 West Jackson St., Chicago—and got just what I wanted from them.

In case there are others who would like to obtain the type of binocular adapted for telephoto use, one should ask for the binocular listed in catalog of the above company under No. PH-10005.

These glasses fit right on to my Keystone 8mm lens, and have proven very successful. Magnification is about two times.

—Farrell Brower.

Wants Turret Data

If there is an amateur who has constructed the type of turret described in the following letter, Home Movies editors shall be pleased to learn of it:

Gentlemen: I hope soon to see in HOME MOVIES a detailed description of a removable turret for Bell & Howell 8mm cameras that will accommodate two regular B. & H. lenses of the snap-on type. The one de-

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Keystone L8, 500-watt, Case	30.00
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scribed a few months ago was fine for anyone using Wollensak lenses which have screw mounts.

Would also like to see detailed plans of a wind-back and frame counter for this same camera.

—Russell E. Keim.

Wants Kodacolor

Here is an opportunity for some amateur to do a good turn for a brother cinebug. Have you some of the old "Kodacolor" film—Eastman's first color film? Possibly you can fill this request:

Gentlemen: For some time I have endeavored to obtain, for projection purposes, a small piece—one or two frames would be ample—of exposed Kodacolor film and

thought perhaps one of HOME MOVIES' readers might be able to supply it.

I realize this film is now obsolete, but I assume there must be a few amateurs in the land who have some of this film in their personal film libraries and who might possibly spare a few frames.

In connection with the expense involved, I also realize it is difficult to place a price on a small piece of film; but any expense involved I will promptly remit to cover same.

—Robert A. Reed,
511 21st St., North,
Lethbridge, Alberta,
Canada.

Pays To Advertise!

Here's a letter thanking many readers for response to a "swapper's" request:

Gentlemen: A few months ago I requested through the "Swappers" column of HOME MOVIES, my desire to communicate with amateurs on the mainland who could film some special scenes for me. Since then I have literally been swamped with letters.

In some instances I received as many as fifteen letters from one city alone, offering to assist me. Of course, I couldn't possibly have used all the offers tendered, but I sent a card of thanks to each correspondent nevertheless.

I want to thank HOME MOVIES for its splendid cooperation!

—James Y. D. Kim,
Wahiawa, Oahu, T. H.

Music hath charms for Movies

• Continued from Page 63

action unfolds. Some of them will be definite and suggest immediately the type of music they require. The scene of the children frolicking with the family pooch will demand light, happy melody. The sequence shot through the windshield of the car during the Sunday drive calls for rolling music with lots of speed. Some shots, however, don't have a definite character, so the music we choose for them will be neutral. It must always complement the screen action.

On a second run-through of the film, we jot down the various mood divisions and a rough timing of each one. A stop-watch or wrist-watch with a good second hand will aid in timing each division. As we list the units, we let our imagination run free. We get the "feel" of the picture . . . think of any numbers we have heard that might fit. We imagine ourself directing a great symphony and how we would want them to play during each particular scene.

With the picture clearly in mind, the scenes listed and timed, we can start to look for recordings that will match our needs. A friend well versed in symphonic lore can be of great help, or the record department of

one's local music house will gladly lend a hand. A tip though: you'll get undivided attention and the best of a well versed musical clerk's knowledge if you call any time except during the "rush" hour. Of course, if you can approach the clerk with some idea of the records you want, your task and that of the clerk's will be easier.

As a preliminary aid, there are listed here a number of recommended selections that will provide pleasing musical accompaniment for the average home movie film. These, as well as any other numbers selected, should be played through to determine if they contain enough music of the correct mood to supply the needs of the scene or the whole film, as the case may be, for which it is intended. It's mighty disconcerting to select a charming pastorate to background a garden sequence, and then to find that the orchestra crashes through with a surprise right in the middle of a flower closeup!

Have your music store play these numbers for you, then take home those records which contain the kind and quality of music required for your films. The selections are grouped according to the type of scenes

for which they are best suited:

MAIN TITLES

"Knightsbridge" (Coates' "London Again" Suite)—*Col. 69399.

"Scheherazade" (1st Movement)—Col. 11170.

"Knightsbridge" is good, bright melody, suitable for almost any type of film, while the portion of "Scheherazade" indicated is best for a serious picture.

LANDSCAPES

"Morning" (Grieg's "Peer Gynt")—Col. 68474.

"6th Symphony" (Beethoven)—Col. 11185, 11189.

"Scheherazade" (3rd Movement)—Col. 11170.

"By the Tamarisk" (Coates)—Col. 69264.

"Clouds" (Debussy)—Col. 69319, 69320.

"Langham Place" (Coates)—Col. 69263.

"Nutcracker Suite" (Tchaikowsky)—Col. Set M-395.

Many are familiar with Grieg's "Morning," which is appropriate for scenes of sunrises, flowers and the like. Beethoven's 6th contains several passages to suit varied scenes, and the 3rd movement of "Scheherazade" goes well as rich outdoor background. "Tamarisk" is wonderful—another reason I'm partial to Coates. His "Langham Place" is slower, more state-

*Indicates make of phonograph record—"Col." is Columbia and "Vic." is R.C.A. Victor. Numerals are catalog numbers of each selection.

ly and conjures up visions of dignified churches, libraries and castles. Debussy's "Clouds" is a lazy pastorello, very dreamy. The "Nutcracker Suite" offers a little bit of everything. It's colorful—ideal for foreign scenes with the "Danse Arabe" and "Danse Chinoise" to mention but a pair.

WATER SCENES

"Blue Danube" (Strauss)—Col. 69275.
 "Waltz of Flowers" (Tschai-kowsky)—Col. 69803-69804.
 "Pale Moon"—Vic. 24282.

Probably the "Waltz of the Flowers" appears a mistake under this heading, but listen to it and see if it doesn't suggest a lily pond or rippling brook. I once used the "Blue Danube" on a stream fishing sequence—it was perfect, with just enough action indicated. "Pale Moon" is better for still water scenes, canoes and dusk-on-the-water effects. This number is for the Jesse Crawford version on the organ. The older pressing by the Victor Salon Orchestra is even more suitable.

GAY SCENES

"Fetes" (Debussy)—Col. 69321, 69322.
 "Mayfair" (Coates)—Col. 69264.
 Strauss—All waltzes.

There's a light-heartedness to both "Mayfair" and "Fetes" (which one can anglicize to "Festivals") that makes them ideal for movies of children, picnics, hikes and parties. As for Strauss' music—it's full, rich, swingy and generally tops for any home movies. Might jot down his "Tales From the Vienna Woods" as ideal landscape music, too.

AUTO OR TRAVEL SCENES

"Oxford Street" (Coates)—Col. 69263.

Haven't you often longed for music to fit the mood of a happy, carefree, rolling auto ride? Well, "Oxford Street" is it—written to order!

SUNSET SCENES

"Pale Moon"—Vic. 24282.
 "Clair de Lune" (Debussy)—Col. 7361.

We're repeating "Pale Moon" in the sunset division, you see. The listed record of "Clair de Lune" is by Kostelanetz—his full voiced orchestration is much superior to the original.

END TITLE

"Blue Danube" (Strauss)—Col. 69275.

Using the "wax pencil technique" to be described

later, you'll be able to pick out the closing bars of this number, to bring your picture to a fitting climax.

GENERAL DESCRIPTIVE
 "The Seasons" (Glazounov)—
 Col. 67850, 67851.

This suite will answer your prayers for good music to fit those snow scenes. Of course, it's equally good in the summer, spring and fall movements, too.

After the music has been chosen, we next prepare the mechanical arrangements that will enable playing the records simultaneously with the screening of our pictures. Preferred, of course, is the double turntable—the "twin" phonograph with two turntables and providing means for "fading" one record into another. But if only a single turntable is available such as the average electric record player or radio-phonograph, we can manage very nicely. With the latter, there must necessarily be a brief pause each time the records are changed.

First we select the best portion of each record. That may require starting the needle some distance inside the disc, and in order to assure perfect cueing we'll borrow a trick from the radio sound-effects men. Once the exact starting point on the record has been determined, take a soft colored wax pencil or crayon and rub it over several grooves just in front of the needle. Then back the record, so the needle cuts a single line through the wax in the crucial groove. Later when you are ready for that particular bit of melody, just set the needle in the pre-marked groove, start

the record and fade in as soon as it comes up to full speed.

In showing the picture with music, you'll discover that a slow, easy fade out of one record into the next (provided it coincides with mood changes) will never be noticed. In fact, that's far preferable to permitting one record to end and then starting the next, without any regard to the emotional continuity of the film.

It's quite a simple matter, too, to hook a small microphone into the loudspeaker circuit, and by using it the narration may be coupled with the musical background. If the narration comes during a record change, the fade in and out will appear perfectly natural. But take the word of a professional and write a script of your comments. People who trust to last-minute inspiration are too frequently overlooked by providence at the vital moment.

The greatest recent boon to movie-makers has been the new synchronsound system for synchronizing the record turntable (either 78 or 33 1/3 r.p.m.) to the projector. Using it one can make a master transcription of both music and narration following these suggestions, and eliminate the bother of juggling records each time the picture is shown.

Remember, the key to success is the care shown in planning the music. If we do that well—where our equipment is complex or elementary—we'll be in line for compliments after every home movie performance.

Iowa schools found a way . . .

• Continued from Page 79

other person has used the machine. As a result, each showing goes off smoothly, and the repair costs, except for bulbs, have been negligible.

To make the visual program run smoothly and bring maximum results, much time and thought must be given to it. The schedule of films is selected at one time for a whole semester. Selection is made

by a committee of teachers representing all grades. With a thought of the subjects to be taken up during the semester, the films are chosen from descriptions in film catalogs.

One week before the films are to be shown, a mimeographed announcement is sent to each school describing each film. Also, when available, the teacher is sent a pamphlet concerning the

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EXCELSIOR

film which she studies and reads to the students so that they are ready for the film when it is presented.

From the time the operator receives the film until he returns it to the county office, he is responsible for it. He takes film, projector and screen with him to each school and sets up his equipment according to schedule issued by the school superintendent. Although shows vary in length, plans are made to spend a half day at each school. Thus the films are shown on an average of twice a day for two weeks.

The cost of a half day's showing is most surprising. The mileage is prorated among all the schools and last year the average was only 53 cents per day. Some films are rented while others are obtained for their transportation charges only and the film expense, also prorated, averaged only 60

cents per showing. Thus for \$1.13 the school had a half day's showing of films, both sound and silent.

Has the system been successful? The plan hadn't been in operation very long before the rural schools in the county heard of this film circuit now being employed in the town and consolidated schools and said they wanted in on it as well. Superintendent Nicholson explained to them that they would have to buy a projector the same as the larger schools, and that since the rural schools were smaller the expenses would be higher per pupil.

That didn't stop the rural schools. They could see the results in the larger schools and were determined nothing would stop them from having a similar program. Since there are 26 rural schools, their share in the projector was much smaller. They inaugurated the system just a year ago, in Jan-

uary, 1940. Like the town and consolidated schools they have their own operator and their own set of films. The only difference is that they use fewer reels of film, and since the schools are closer together, four showings can be made in a day, two in the morning and two in the afternoon. Also, transportation cost is smaller. During the first year it amounted to 32 cents per school per showing, and the film cost came to 45 cents. Thus for 77 cents the rural schools had showings which averaged about an hour every two weeks.

The superintendents and teachers are enthusiastic about the system. It is excellent for such small cost. The parents often get to see the films during P.-T.A. meetings and in this way can see for themselves the kind of instruction their students are getting, thanks to visual-minded Mr. Nicholson.

Title editing same as for silent pix . . .

• Continued from Page 72

this scene with the title cut in before the subject begins to speak. Improperly timed, the title appears on the screen, before there is any indication that the subject is about to speak.

Where the action is of quick tempo, a slightly different procedure may be followed in the cutting to heighten interest. Instead of cutting back to the same scene, following insertion of an exclamatory title such as the one just described, cut direct to a closeup of the subject spoken to in order to show quickly the second character's reaction.

Let us take the same scene. The man is stealthily entering the heroine's boudoir. She hears a sound . . . sits up with a start . . . speaks . . . (the title is cut in here) . . . then a quick cut to a closeup of the man as he hears the heroine's words. Quickly he closes the door . . . flips a revolver from his pocket, and looking menacingly toward the heroine, speaks: "Shut up! Let's have that paper!" Here again, we flash directly back to frightened heroine . . . at man's demand for

the paper, she moves quickly from her bed toward the overnight bag on a nearby chair.

By eliminating the cut-back to remaining portion of scene into which title is cut each time, the pace is quickened to the tempo required of action of this kind. Should we follow the procedure of cutting directly back to the scene, there would be a noticeable slowing down of tempo. Reference to illustrations at beginning of this article will further emphasize this point.

Often just such a change in editing spoken titles is all a home movie needs to make it stand out. Another thing to remember is never cut a spoken title into a long shot. Better to make a closeup of the character who is to speak the title and then cut the title into this scene at the proper point as already illustrated.

Staffs engaged in cine club productions may find it expedient to follow the titling plan established by producers of early day silent movies. In those days, just as much time and thought went into framing the titles

as planning the action and when the scenario was completed, all action centered around the titles as they appeared in the script. If the director chose to deviate from the action laid down in the script, he still had to consider the title around which the action was originally built.

When the story was completely filmed, it was put together in the cutting room with a set of temporary titles made up from those written in the script. Then the picture was projected before the director and staff, notes made for benefit of the editor, and certain

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titles rewritten. The picture returned to cutting room and here, with the director's notes before him, the cutter went to work editing what was called the "first cut" of the production with certain titles deleted or rewritten, and new titles added.

Then the production was previewed in some neighborhood theatre, notes made of the audience's re-action, and the film taken back to the studio for additional grooming. Frequently the original titles—written by one high priced professional title writer—would be discarded entirely and the production turned over to another for an entirely new set of titles.

In those days, good title writers were much sought after as top notch directors are today. One title writer would be "hot" for awhile, following the success of one picture, then he would go into eclipse to be followed by another credited with the success of the hit picture currently showing at that time.

Toward the close of the silent picture era, wise-cracking title writers were much in demand. Promises of fabulous salaries were waved before the country's leading newspaper humorists, tempting them to Hollywood and a career as captioners for the movies. Many came, but oddly enough, few had the proper slant for title writing in spite of their success as newspaper writers.

One of the nation's leading humorists failed when brought to Hollywood to write witty titles. Actually, he could have succeeded had he been allowed to write titles as they should have been written. But the producer, sold on the writer's style as it appeared in the newspaper he read at the breakfast table each morning, expected the same style to click when transferred to the screen. Actually the humorist's titles were so sparkling, audiences enjoyed reading them more than watching the picture. In short, the titles overshadowed the action.

As already stated, any amateur is capable of writing and editing-in titles for his movies. Titles are to

your pictures what the medium of sound is to theatrical pictures today. Someone has said that the perfect silent motion picture is that without any titles save the main title. This, of course, is a fallacy. The author of this phrase undoubtedly meant that a movie capable of telling its story without explanatory titles would be a rare and interesting document.

Some amateurs have been misled by the statement,

Your movie deserves a name!

• Continued from Page 74

larging upon the ideas are without limit. In order to produce a good title, it is well to analyze the unknown quantity first. What effect do you want to create upon the screen? Must it be sensational or conservative? Do you want to liven up a party of mixed company which is otherwise moving too slowly, or do you want to suppress the activity of a crowd too jubilant? Main titles in professional productions serve the purpose of fixing our mood, preparing us for the style of action to come. A clever amateur can do the same if his picture material is of the style to carry out the idea. Slow fades and dissolves quiet us and enable us to relax, adjusting us to the tempo of the picture while zig-zag flashes and quick dynamic bursts of letters thrown in front of us excite the nervous impulses so that we sit on the edge of the chair unable to relax.

By the same logic, it is apparent that unless the action of the picture justifies a title with tempo, it should not be used. You can see how disastrous it would be to use a fast moving title with slow tempo in the scenes, or vice versa. A parade marching fast requires a snappy short title, while a canoe drifting slowly needs a slow, lazy title with a very slow fade. A well made picture does not interrupt the tempo from scene to title until the time where such an effect is actually desirable. The newsreels are our best examples of tempo styling. Study them for this effect and you can apply many

and have therefore, persisted in finishing their pictures with a main and end title, and few, if any, explanatory titles. If the "perfect picture" axiom were true, Hollywood producers surely would have followed it in the silent picture days. Yes, even newspaper artists would eliminate captions in their comic strips. The truth of the matter is, captions and titles are necessary to tie a picture together and amplify its plot and action.

of the ideas to your personal films. A slow moving main title would prepare the audience for a slow moving action throughout the film. This portion of the study of title technique is seldom considered, yet it is very important to regulate the psychological reception of effects we want to create.

We pass on to our second classification—the caption or sub-title. We are not so familiar in these days of sound movies, with the sub-title as far as professional entertainment is concerned. We are compelled more or less to make use of sub-titles with amateur movies because of the need of descriptive explanation. Here again the title should be matched to the mood of the picture, serve its purpose efficiently and then disappear. No matter how elaborate the main title is, there is no need for the style to continue throughout the picture.

It is better to use a simple border or general background with the letters most prominent part of the view. This facilitates reading and prevents the distraction of attention to the design. If the main title is not too ornate, it can be copied for each sub-title, but should be simple enough that the attention is drawn to that portion where the lettering appears. After a few titles of the same style have appeared, the mental reaction is to select that area carrying the letters only, seeing the border or background in a vague general manner.

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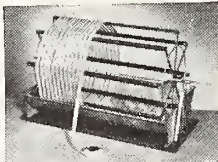
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There is another form of title which hardly deserves to be called the third classification and yet it stands somewhat alone for purposes of study. It is the spoken title. The spoken title, which is used to quote the exact words of a character, is spliced in the film at the point where the lips start to move and runs for the length of the time required to speak the text of the title. That portion of the picture where the character says the words of the title are removed from the film, except for a few frames where the lips start to move in speech and for a few frames in which the speech is ended. A spoken title should always be brief and confined to one sentence, if possible.

While we have covered the main classifications of titles as to form, there are many subdivisions of each classification and we shall proceed to break them down into their finer classifications. At this point, a few general rules should be considered. It is always advisable to be as brief as possible in the wording of the title regardless of its classification. Make a few words do the work of many. Select those words which describe the action sufficiently to add to the interest of the picture, not to detract from it. A title should not say in words, the exact thing that the picture tells by itself. If the picture scene tells a story of action by itself, the title should be descriptive of that action beyond the power of the picture.

Film titles should always be composed of the very best English, the only exception being in the case of spoken dialect. To elaborate upon this last statement, it should be stated that the best English is that which is simple, clear and, of course, correct. The general rules of good rhetoric should be employed at all times, being careful and mindful that we are creating a story just as the author produces for publication his manuscript and reaches the greater number of intelligent people by pre-

sending his story in the language which he knows is always acceptable. Flowery, superfluous words can often be replaced with simpler ones which not alone simplifies the reading of the title and presents its meaning more quickly, but actually saves on the film footage.

A title should be carefully planned, in fact, with a lengthy or scenarized movie it should be planned before the picture is photographed. In my research for the preparation of this paper, I have consulted several text books and authorities on many of the title problems and in many there is a wide difference of opinion regarding technical details; but this is one thing that all agree upon—a title is not something to be thrown into the picture but should be carefully planned, well made, and properly placed in the film. It is true that most titles are made as an afterthought and are made after the picture has been exposed, but the best films are those which have been woven around a plot for which the scenario has been carefully prepared. A picture made according to a definite plan will suggest its own titles as the photographic work advances.

By planning in advance, it is also possible to estimate your footage, which is another important consideration. Most authorities agree that a well made film should

be composed of about 10% of its length in titles as a minimum. Any film needs at least 10% for titles but it should never exceed 25% and should equal that only in rare and unusual instances. If a film requires more than 25% titles, there is some deficiency in the photography. It will not be of interest to your audience as it will appear to be several haphazard shots to explain the titles which is the reverse of the desired effect. An interesting film does not require titles to lengthen it or support it to that extent where the titles become too frequent. This portion of our study is by necessity of general nature and with the suggestions and brief review of basic rules, it should be possible to create your own titles according to good form. It is impossible to go much farther in this particular phase of titling, although much more time could be devoted to it. I respectfully ask you to recognize that I am skimming the surface with only the major points of consideration. We can hardly go farther with this any more than we can give an entire course of dramatic art for our amateur acting effects.

Next month we shall continue this discussion with a treatise on the preparation of copy—the wording and printing and lettering of the title cards—and the lighting and photography of same.

Three 3-star films . . .

• Continued from Page 75

ing" the jar of cookies behind a magazine rack.

Callers prove to be a neighbor-couple dropping in for a chat. The wives take the sofa at one end of the room. The visiting chap drops nonchalantly into the husband's easy chair, takes up his magazine and—just as if he knew they were there all the time—reaches for the hidden jar of cookies behind the magazine rack! This is just one of the many humorous touches given the picture by this filmer.

The visitor observes some snapshots of his host's kyaks—small, shallow can-

vas boats—becomes interested, and arranges to go on a trip with his host.

We next see the two men down by the river preparing to launch their frail craft. There is business of loading supplies, etc., and then follows another "gag." The host observes that his friend's hips are too wide to fit the opening in the kyak. He takes up a rule, and measures him across the seat of the pants to prove he can never get into the boat. Whereupon the chap begins to unload from his pant's pockets, coils of rope, matches, keys, and all man-

ner of junk until his "beam" has been reduced to normal size.

This problem of size bobs up again later to plague the chap when, unable to free himself from the boat, it capsizes, dousing him in the chilly water. Then as a climax, he is again unable to remove himself from the boat and is obliged to ride home sitting in the kyak lashed to a trailer and drawn by the host's car!

The scenes of the men rowing the kyaks were made on the Jordan river in Utah and comprise some of the most colorful ever to be captured by Kodachrome. Had the picture been filmed at any other time of the year, much of its charm would have been lost.

Photography: This picture is a standout for photography, an excellent job of Kodachrome filming. Exposure is right on the nose, camera angles are varied and unusually interesting, and composition leaves little to be desired.

Editing: This picture could easily be criticized for the length of its opening sequence. To a distant audience, there's a tendency to feel that it's a little too long—that this filmer could introduce the subject of kyaks briefly and then go right into the sequences showing

the men in action with them. However, we realize there is always other motives best known to the filmer for staging an elaborate opening such as prevails with this picture.

Titling: In this picture is some of the finest titling yet seen in any amateur production. Not only are the titles well worded and artistically hand lettered, but their execution with the camera is something worthy of more than a passing remark.

The main title is superimposed over a moving scene of the river with trees in colorful foliage in the background. This title disappears in a flop down effect and a series of credit titles appear and disappear by the same method. Subtitles are printed by letterpress in white on deep blue backgrounds.

Equipment: Letter which accompanied film states that it was photographed with an Eastman model K Cine Kodak fitted with an f/1.9 lens. A tripod was used when possible, and fades and effects were produced with a Fade-O-Scope.

"TARANGATOFOO" ★★★
150 feet 16mm—By H. A. D.

Continuity: River steamer is seen approaching in the distance. A fine lap dissolve brings it right up close and a quick cut to another scene

shows boat being moored and a young woman, accompanied by a native servant appear at the deck rail. A title informs she has ventured into the interior of a foreign land in search of the fabled Orchidafoo—a magnificent flower of gigantic proportions.

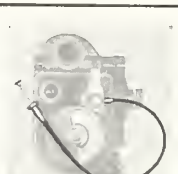
Here they disembark, and following scenes show the woman and servant trekking over sand dunes, through jungles, swamps, and finally discovering the Orchidafoo.

Photography: In a brief 150 feet, this filmer proves he is no slouch with a cine camera. His desert shots are superb with good composition, interesting camera angle, and intelligent use of filters evident in every shot. His lap dissolves are among the best amateur tricks yet reviewed.

Execution of the trick double exposure shots at the close of the picture are exceptionally good. These show the couple as they near the goal of their adventure, meeting with gigantic reptiles and then finding the giant flower for which they have searched. This sort of trick photography has been described in previous issues of HOME MOVIES. In this instance, the flower against a black background was filmed at close range and at the left of the film frame. Then the film was wound back, and the woman and her servant were filmed superimposed over the same scene. Of course, they were placed at a much greater distance from the camera and also against a dark background in order that their relative size would be much smaller than that of the flower. Similarly, the scene of the couple's discovery of the gigantic reptile was filmed in the same manner.

Editing: Generally good throughout. Occasionally overlooked by this filmer was direction of characters in moving toward or away from camera. Usually best to keep characters walking away from camera when they are going toward an object or place and just the reverse when they are supposed to be returning.

Titling: All titles were hand lettered. Composition, arrangement, and photography were well handled.



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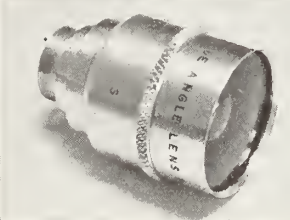
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16mm Hypan.....	24	23	32	24	Normal Panchromatic.....	20	18	12	8
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16mm Finopan Neg.....	23	21	24	16	Semi-Ortho.....	18	12	8	2
16mm Positive.....	12	8	3	..					
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8mm Twin-8 Hypan.....	23	21	24	20	No. 1.....	16	..	6	..
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Movie of the Month

• Continued from Page 68

the contents of the bag more than once, so that when he finally catches up with the pair at the close of the picture, the bag and its content are as much of a wreck as he!

In the meantime, Jack arrives in the city with the girl and immediately takes her to a swank cocktail lounge in the sky room of Long Beach's Hilton Hotel. Here some startling bird's-eye views of Long Beach are intercut with alternate closeups of Jack showing the girl the city. Following this, Jack and the girl go down on the pike—Long Beach's amusement center—and then out on the amusement pier where Jack entertains the girl on the various rides and concessions.

Near the close of the day, they decide to go for a swim, and at this juncture, Jack falls in love with the girl. She, too, begins to realize there is something more to Long Beach than the scenery.

Jack invites the girl to go to the park and watch a troupe make movies. Upon their arrival, the girl sees Bud in company with Miss Page, and walks over to greet him. Of course, Bud is considerably flustered, and begins to offer explanations. He introduces Miss Page to the girl, who states that "anyone who is the friend of the man I'm going to marry is a friend of mine." This brings a retort from Miss Page. An argument starts between the girl and Bud. Jack walks into the scene and flattens Bud with a left to the chin.

Bud's sister appears to apologize to the girl, telling her she hired the "garage mechanic" to meet and entertain her in Bud's place. This irks the girl, and she confronts Jack with, "So! You were paid just to say all those nice things to me!"

Jack laughs. Returning the roll of bills to Edith he says: "You just thought you hired me!" And turning to the girl he explains: "I'm no garage mechanic, I'm an architect. When I

saw your picture it was love at first sight!"

Of course, there should have been a clinch here and the usual fade-out kiss. However, the picture proceeds a little further, sans clinch, with Jack and the girl walking through the park. You see, the climax of the running gag was yet to follow. Catching up with the pair is the "forgotten man" with the bag, as bedraggled a mess as one could picture, limping, utterly exhausted, and barely able to carry the now much dilapidated bag.

Jack and the girl turn to greet him. "We're going to be married," says Jack to his pal.

"Gosh! You sure work fast!" the pal mumbles as he falls flat in a faint, thus ending the story.

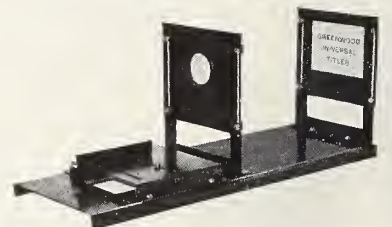
Mrs. Caldwell wisely kept to closeups wherever possible and this made the story easier to follow and build up interest in the characters. So often producers of amateur pictures overlook this feature that frequently the whole picture unfolds without giving the audience opportunity to see what the cast looks like up close. An actor's character and personality mean so much to the success of any filmed story that if it is not fully revealed to the audience in closeups, much of the picture's inherent value is lost.

Another commendable feature of "Happy Landing" is the titles. The main and credit titles were hand-lettered and made to dissolve into one another by revolving the card and revealing the succeeding title on the back of the card. These, in turn, were superimposed over scenes filmed in Long Beach.

The descriptive subtitles, well written, were printed on deep blue cards. Notable is the excellent timing of each—long or short—and their placement within the picture.

Quality of photography was greatly enhanced by Mrs. Caldwell's judicious use of sunlight reflectors.

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Showmanship...

• Continued from Page 73

and respect the ability of adding showmanship to what would otherwise be just an ordinary preview with numerous comments interrupting the mood.

To erect the stage, a gilded picture frame 12" x 15" was used, with a supporting framework concealed in back. A remnant of rich green velvet was used for the valance in the center of which was placed a rhinestone dress ornament. The curtains of the same green velvet material mounted on drapery hooks to slide on a heavy wire support made smooth action possible. The front of the proscenium was built up of cardboard covered with light green shelf paper and made to extend outside of camera range. Photographed on a table with green felt pad, the color scheme was maintained.

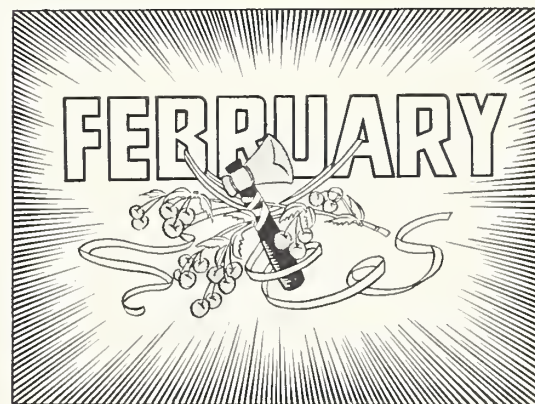
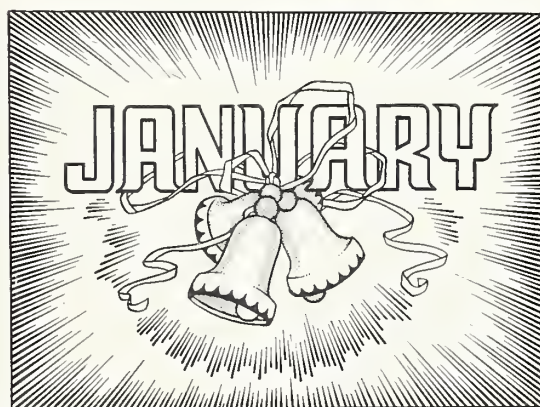
A leader of film thus photographed is suitable for all programs by splicing it to the first reel. An additional suggestion to command attention and respect of the audience is the insertion of a title to dedicate the program to the guests by having their names appear on the screen. If a house party is being planned for several days and it is known that certain guests will be present, a short strip can be exposed and developed in advance and ready to project before they arrive. The surprise and pleasure created by this trick is well worth the film, and contributes much to the successful screening of the program.

Local Library...

• Continued from Page 77

cussion of educational film activities now going on in the state indicate that one may expect rapid growth in the very near future. The state department of education already has a state-wide committee on audio-visual aids at work. One of the problems being investigated by this committee is the film library, and it is likely that its early recommendations will outline a philosophy to guide in the expansion of county libraries and in the creation of a state library.

TITLE Backgrounds



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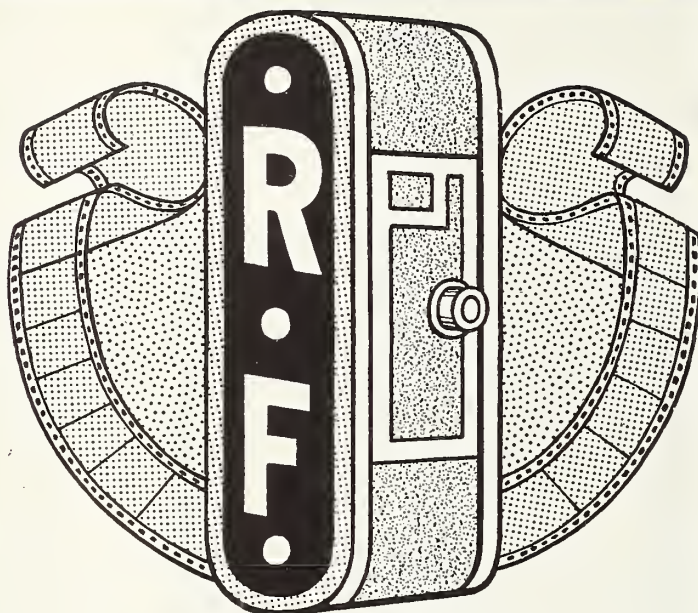
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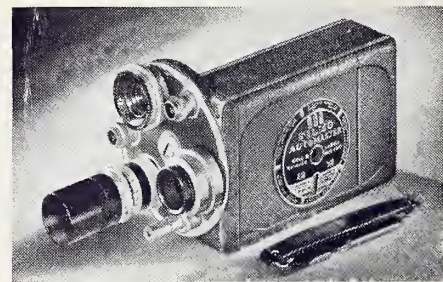
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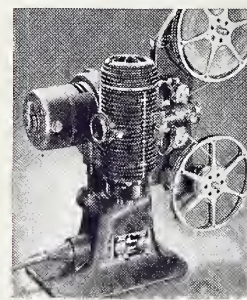


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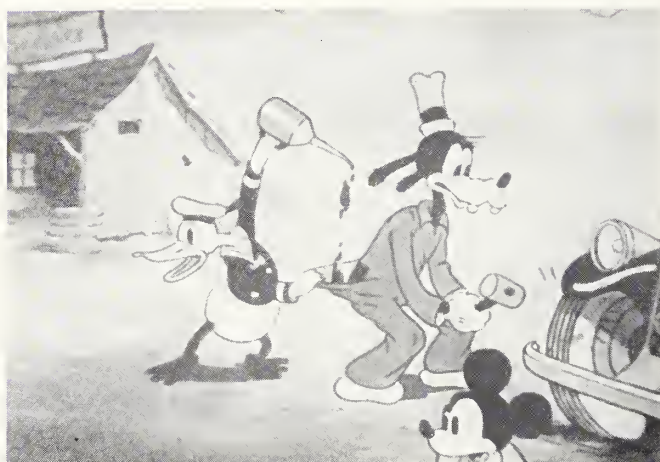
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★ Shot of the Month—Fourth prize, pictorial class, Graflex Golden Anniversary Contest, by Howard Severson, Los Angeles, Calif.

CHAS. J. Ver HALEN
PUBLISHER

C. J. Ver HALEN, JR.
ASSOCIATE PUBLISHER

ARTHUR E. GAVIN
EDITOR

OFFICE OF PUBLICATION
6060 Sunset Boulevard, Los Angeles, Calif.
Phone GRanite 5149

NEW YORK OFFICE
Everett Gellert, 62 West 45th Street
Vanderbilt 6-5254

CHICAGO OFFICE
C. N. Burris, 712 Wrigley Building
Whitehall 7784

RAY FERNSTROM
Technical Editor

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

C. E. BELL
Photographic Editor

L. C. BUSCHER
Art Director



MARCH
1941
NUMBER 3
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REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

Second-Class Matter, May 6, 1938, at
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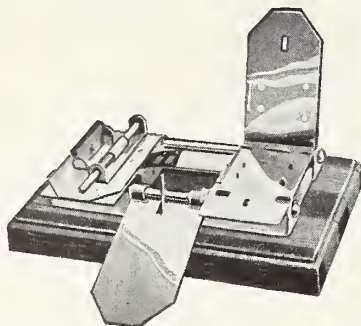
DOES YOUR AUDIENCE HISS-SSSS OR DO THEY CHEER?

Whether your show's a success or not depends largely upon its Editing—for in Amateur Movies as in professional, EDITING "MAKES" THE PICTURE. Proper editing necessitates the careful selection of desired scenes and their rearrangement in correct sequence to give smooth continuity to the production as a whole, the insertion of titles at exactly the right places to convey the proper effect, and the elimination of all poorly exposed or faulty frames. There is no finer equipment than the CRAIG line to attain the utmost pleasure and best results in all editing operations.



SENIOR SPLICER

A professional type dry splicer—for sound or silent film. Its unique design, combined with precision machining and sturdy construction, has made this the outstanding splicer for the amateur. Only four easy operations to make perfect, straight splices... quickly... accurately... and without wetting the film. For Sound or Silent Film \$10.00

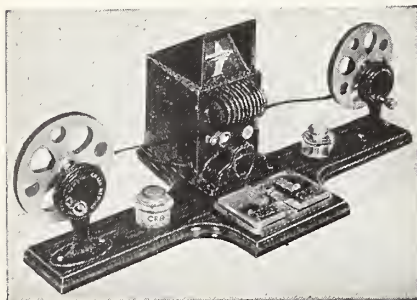


PROJECTO-EDITOR

FOR ACTION EDITING THE
HOLLYWOOD STUDIO WAY

It takes proper EDITING to make modern, fast-moving and interest-sustaining movies. The Projecto-Editor is a smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movement on its brilliant miniature screen. Use it to transform random shots into smooth-running sequences that everyone will enjoy seeing.

8mm model, as illustrated at left, complete with Splicer, Rewind and Film Cement . . . \$27.50
8mm Projecto-Editor alone 22.50
16mm model with Sr. Splicer and Rewinds . . . 49.50



FOTOFADE and Fotofade Kit

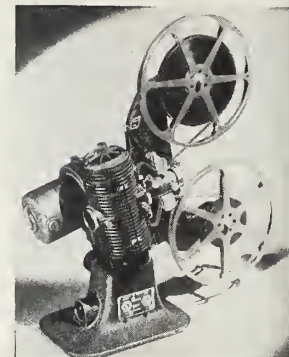
The finishing touch for all well-edited movies. FOTOFADE permits the joining of odd scenes with smooth FADES or wipes—dissolving one into the other without abrupt loss of continuity. Easy and quick to use—no special equipment necessary. Bottle sufficient for hundreds of applications, only \$1.00. COMPLETE INSTRUCTIONS INCLUDED.

Kit, containing special waterproof wipe-off tape, FOTOFADE and instructions \$1.60



MAGIC WORD TITLE LETTERS

Made from a special light-weight, pure white compound. Exceptionally strong. Outfit includes generous supply of clean, easily removed cement. Available in two sizes: Set No. 1 contains 175 3/4"x3/8" letters; list price, \$3.00. Set No. 2 contains 175 1"x1/2" letters; list price, \$3.50. Complete instructions furnished.



New Filmo Eight "400" The Filmo Eight "400," newest unit in the Bell & Howell 8mm line, is just announced. Taking 8mm reels of up to 400-foot capacity, the new "400" will present a full half hour of 8mm movies without the interruption of changing reels.

Embodying all the features of the famous Filmo Master 8, the new "400" is said to be the "ultimate in 8mm motion picture projectors." All-gear drive, B & H pre-aligned and pre-focused projection lamp, "floating film," fast lens, power rewind, metered lubrication, two-way tilt, among other features, are claimed by Bell & Howell for the Filmo Eight "400."

At the same time, B & H also announce their new 400-foot, 8mm reel of spring steel, with its accompanying humidifier can of aluminum.

For further particulars write to Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

G-E Meter Attesting to increased popularity of the new G-E Exposure meter is U. S. Army's recent order to General Electric Company for meters amounting to approximately \$12,000. Meters are for use by Air Corp in both aerial photography and studio work.

Illustrated and informative booklet on this new General Electric meter is available to interested amateurs by writing to the company, Schenectady, New York.

Kopy-Kit B-F Manufacturing Co., St. Louis, Mo., offer the amateur who wishes to make enlarge-

Ask Your Dealer or Write for New, Free Folder



Craig Projecto Editors
8 mm., \$27.50—16 mm., \$49.50



Craig Senior Combination
Complete, \$19.50



Craig Junior Splicer
8 or 16 mm., \$2.50



Craig Senior Rewinds
\$4.50 each or \$9.00 the pair



Craig 16mm. Senior Splicer
For sound or silent, \$10.00

CRAIG MOVIE SUPPLY COMPANY
LOS ANGELES SAN FRANCISCO

WAR! *in Desert and Mountain Pass!* *on your own HOME MOVIE SCREEN!*

**SEE IL DUCE'S EMPIRE FALL
UNDER FIRE FROM
LAND, SEA AND SKY!**



CASTLE FILMS
presents

BRITISH-GREEK VICTORIES!

(War in East)

16 - mm - 8

NOW - FOR THE FIRST TIME...HOME MOVIES OF ALLIED TRIUMPHS!

Keep your record of the wars complete with this greatest of all home movies. See an Axis power defeated! See Il Duce's dream explode! Here for you to own and show is the rise and fall of Fascist colonial ambition. Scenes of early invasions ... in Ethiopia and Albania. The struggle with Britain ... with valiant, sturdy Greece. Battle in the war-ways of the Mediterranean! Battle in Eastern skies! War in mountain fastnesses! War in desert sands! Short-lived thrusts of Italian

Obtain your copy today from your photo dealer. Use this handy order form.

forces into Egypt ... into Greece. Then the counter-offensives, with the Fascists in near-rout. Prisoners by the tens of thousands. Actual battle scenes. Sidi Barrani, captured and re-captured! Bardia! Argyrokastron! Eritrea! The greatest war film yet. Own this historic document!

CASTLE FILMS

NEW YORK
RCA BUILDING

CHICAGO
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SAN FRANCISCO
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Please send Castle Films' "British-Greek Victories" in the size and edition checked.

Name

Address

City

State B-3

16 mm SIZE

Headline 100 Ft.
\$2.75

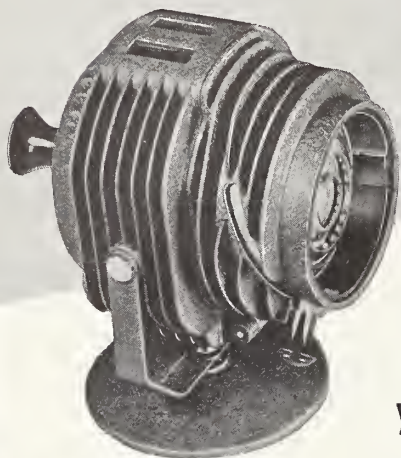
Complete 360 Ft.
\$8.75

Sound 350 Ft.
\$17.50

8 mm SIZE
Headline 50 Ft.
\$1.75

Complete 180 Ft.
\$5.50

... for good home movies you must depend on your equipment as well as your skill ...



FOR PROPER
PHOTOGRAPHIC
LIGHTING...

you can depend on
F-R HI-SPOT

(HOLLYWOOD TYPE SPOTLIGHT)

Surpass all your previous efforts. Get better lighting, proper lighting easily and economically with the F-R HI-SPOT—the spotlight good cinematographers use to make their better movies. Compact, light-in-weight, made of die cast aluminum and possessing power out of proportion to its size, the F-R HI-SPOT has many features usually found only in more costly equipment. Some of these are: the famous Fresnel Lens, finger-tip focusing from a large to a small spot, complete directional control, tripod mounted or adapted to standard light stands, heat dissipating fins and many others.

\$995

Includes Special 200 Watt Hi-Spot Lamp

FOR REAL
ACTION EDITING
you can depend on
F-R CINE ACTION EDITOR

Patterned after Hollywood standards your editing becomes more efficient, more enjoyable and less costly. Films edited while actually moving or stopped for prolonged inspection—smooth, continuous, brilliant magnified viewing of films—simplicity in operation—uses a low wattage lamp which gives all essential illumination without excessive heat—all these and other distinctive features make the F-R CINE ACTION EDITOR one of photography's finest buys.

\$795

Fink
 **Roselieve**
COMPANY, INC.

NEW YORK

CHICAGO

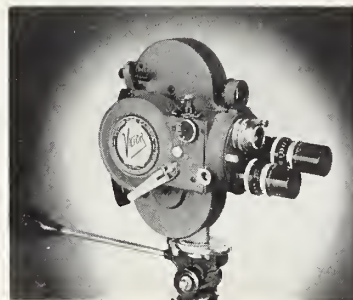
LOS ANGELES

It's **NEW**

ments from 8mm films, a simple outfit for the purpose. Trademarked, "Kopy-Kit," the outfit consists of a stand to be placed before projector lens on which is focused the picture to be enlarged. Clips on this stand hold a piece of cut film, a supply of which is included with the kit. Also supplied is a small 7-watt frosted bulb for use in replacing projector bulb in making the enlargements. To this is attached a generous length of rubber covered cord and snap switch. Additional information may be had by writing the manufacturer at 2106 Olive St., St. Louis, Mo.

Victor Camera Improved

Victor Animatograph Corporation, Davenport, Iowa, announce that a series of modifications of the well-known Victor 16mm camera have been worked out which are of sufficient importance to warrant considering it as a new advanced camera. Designed to meet the needs of critical accuracy at all speeds for scientific purposes, this new development brings 16mm camera performance to a new high.



The new unit, called the Aircraft model, turns in results of remarkable accuracy at all speeds over a range of temperature down to zero and even lower.

In the previous model Victor cameras, the starting button was turned to set the speed of the camera, and when depressed to start the mechanism, it also placed a tension on the film gate. In the new model the speed is set by a separate dial clearly visible in the illustration, while the other functions of the starting button were retained.

To accomplish the new standards of accuracy and control, new bearings of an advanced type are used throughout and a new governor is added together with such features as a lock on the starting button to hold it down at any operating speed or to lock the button in the safety position when the camera is not in use.

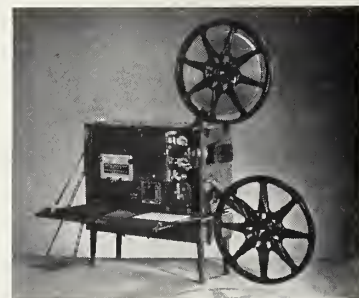
Film Protection

Having serviced such firms as Mono-graph Pictures, Ideal Pictures, National Broadcasting Studios, and U. S. Navy for years in cleaning and protecting films, Standard Film Processing Co., New York City, now offer their film protective service to the amateur at surprising low cost. Their guaranteed "film laundry" service lends protective qualities to movie films and restores original brilliancy. For further information, write Standard Film Processing Co., at above address.

New Sound Kodascopes

Five new 16mm sound projectors covering the widest possible range of school, industrial, and home needs—are announced by Eastman Kodak Company, Rochester, N. Y.

Similar to one another in exterior design, but differentiated in power output and other features, these new Sound Kodascopes offer a complete line from which the lecturer, school authority, business man, sales organization, club or church group can select a model that precisely fits existing projection requirements. For each projector, a choice of six lenses is available, in focal lengths of 1 to 4





THE DA-LITE MODEL B SCREEN

The most popular screen for semi-permanent installations. Twelve sizes from \$7.50* up.

DA-LITE CHALLENGER

America's Most Popular Screen

Is different from any other screen. It is the *only* screen with *square tubing* in the tripod and extension support to hold the screen rigid and perfectly aligned—the *only* screen that can be adjusted in height by merely releasing a spring lock and raising extension support.

The Challenger can be set up anywhere in 15 seconds; yet it folds to compact proportions for easy carrying. It is sturdily built. The handle is mounted on a *wide flange* encompassing the case (not on the thin metal of the side of the case). Only the Challenger has all these features. Twelve sizes, including square sizes from 30" x 40" to 70" x 94". From \$12.50* up.



DA-LITE JUNIOR

(Illustrated at Left)

Ideal for those who own inexpensive low wattage projectors. The Junior has the same Beaded surface as is used in the most expensive Da-Lite Screen. It can be either hung from the wall or may be set upon a table. From \$2.00* up.

For Better Value, look for the name DA-LITE when you buy!

*Prices slightly higher on Pacific Coast.

*Even Your "Pet Shots"
Look Better on a*



(Reg. U. S. Pat. Off.)

GLASS-BEADED SCREEN

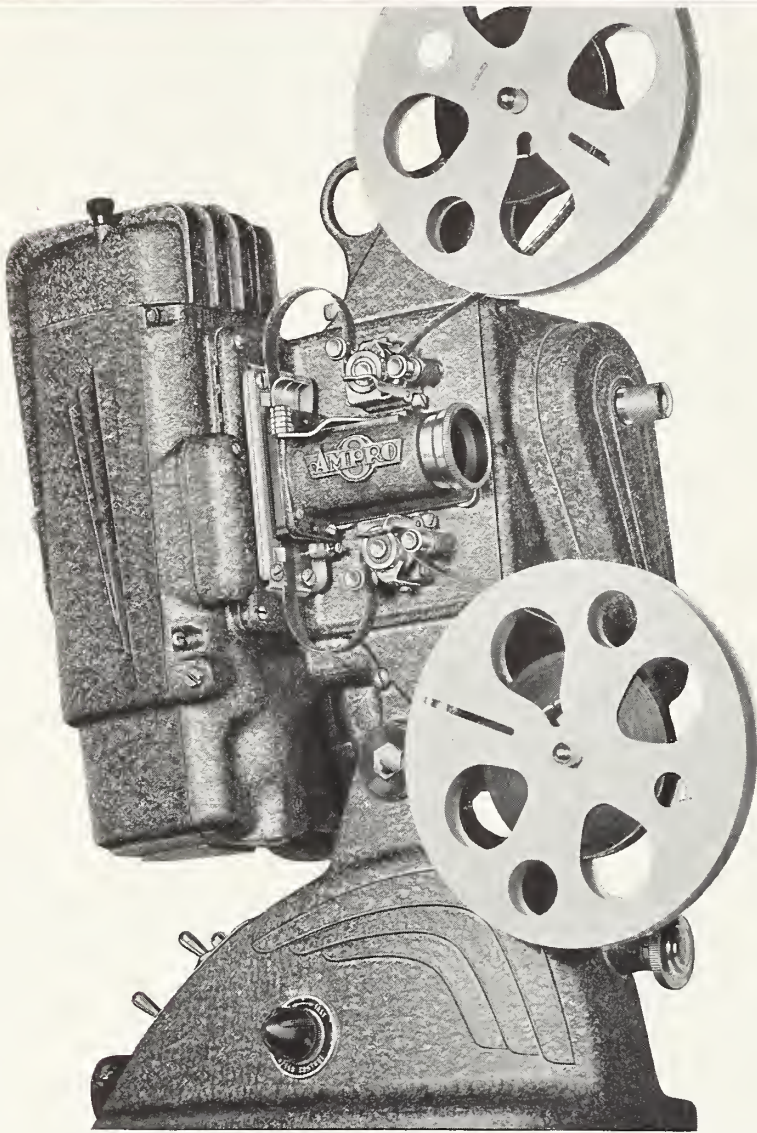
Yes, even your best shots will look better when you show them on this specially processed Glass-Beaded fabric... and some of the others which you thought "not so good" will stay on the reel! As for the reason? That's simple! It takes a screen that reflects maximum light to bring out the full beauty, sharp details and correct tones or color values of your film. The Da-Lite Glass-Beaded fabric reflects more light for all average viewing angles than any other screen surface. It makes your pictures look sharper and more brilliant. So if you want to improve the quality of the pictures you have already taken, show them on this famous Da-Lite Beaded fabric—the result of 32 years of leadership in screen manufacture. Available in the size, style and mounting which best fits your needs. See Da-Lite screens at your dealer's! Write today for descriptive literature!

DA-LITE SCREEN COMPANY, INC.

Dept. 3 H.M., 2723 NORTH CRAWFORD AVE., CHICAGO, ILLINOIS

DA-LITE SCREENS AND MOVIE ACCESSORIES

DOUBLE Your Fun with 8mm Movies

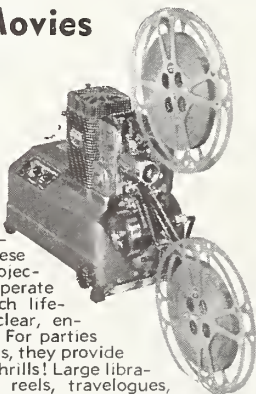


At last . . . here is a "de luxe" 8mm. projector that gives you results equal to 16mm. machines! You will THRILL at the clarity, the detail, the sparkle and beauty of your 8mm. films . . . when projected with this new Ampro "8." Now you can have color movies that are clear, distinct—with their

gargeous color values unspaired. You can enjoy Ampro's **reverse picture operation** for humarous effects . . . its 400-ft. reel capacity, fast automatic rewind, full 500-watt brilliantly clear illumination with **flickerless** steady pictures . . . and many other exclusive advantages.

Talking Movies in Your Home!

Make your living room a theatre for your family and friends—with the new low cost Ampro 16mm. sound-on-film projectors. These simplified, quiet projectors are as easy to operate as a radio—with rich life-like tone quality—clear, enjoyable illumination. For parties and family gatherings, they provide fun, education and thrills! Large libraries of talkie news reels, travelogues, comedies, feature pictures are now available at little cost. Many government departments and private companies furnish sound films for cost of postage.



Send for Catalog

giving prices, specifications and the full story on the Ampro 8mm. and 16mm. line of precision projectors. Ampro Corp., 2839 North Western Ave., Chicago, Ill.

AMPRO

AMPRO CORPORATION, Dept. HM-341
2839 N. Western Ave., Chicago, Ill.

- ☐ Please send me full details on the new 8mm. Ampro-Projector.
- ☐ Also the complete Ampro 1941 Catalog of 16mm. projectors.

Name.....
Address.....
City..... State.....

It's NEW

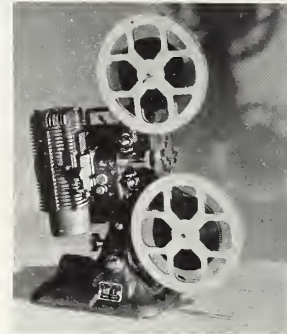
inches, to fit all the commonly-used projection distances and screen sizes.

Other features are: Power output 10 watts up to 40 watts; special design for smooth film movement assures high sound quality; either variable area or variable density can be used on all models; some supplied with double speakers and sound mixing controls.

Detailed descriptive literature on the new Sound Kodascope line will be available through Cine-Kodak and Kodascope dealers early in March.

Keystone's New Eight

Keystone Manufacturing Co., Boston, Mass., introduce this month their latest 8mm projector, biggest feature of which is extended reel arms which accommodate 400-foot reels, permitting screening of a full 30-minute show without necessity of changing reels.

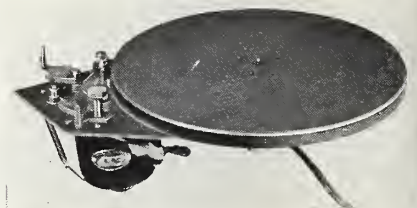


Other features of this improved model A-8 Keystone projector are: 750-watt projection lamp; increased brilliance in still picture projection; reverse projection lever; all-gear motor drive; removable condenser; true f/1.6 Wollensak lens; fast automatic rewind; pilot light; variable speed control; Universal motor, and strong cooling

draft directed across film aperture plate.

Presto Turntables

Presto Recording Corporation, New York, N. Y., has just placed on the market as a separate unit, the dual-speed 12" turntable formerly sold only as part of their model K commercial recorder. Radically different in design from any other table, the new Presto 11-A employs a cast aluminum turntable precision machined to dynamic balance. The table revolves on a single ball bearing at the base of a bronze shaft well. A heavy, live rubber tire is fitted to the rim of the table. A metal pulley on the motor shaft drives directly against the tire eliminating idler wheels, rubber tired pulleys and other parts which wear rapidly. A slip-over pulley is removed to change speed from 78 to 33 $\frac{1}{3}$ RPM. The motor and turntable are mounted on a steel base ready for installation in portable or console phonograph record and 16" transcription players.




Maurer Takes Over

The formation in New York of a new company under the corporate name of J. A. Maurer, Inc., for the production and servicing of professional 16mm sound motion picture equipment has just been announced by its president, John A. Maurer.

The new company takes over the assets and business of The Berndt-Maurer Corporation, founded in 1934, and will manufacture the Sound-Pro Camera, B-M Sound Recording System and B-M 35mm Sound Recording Galvanometer Units as previously. Manufacturing and marketing policies continue as formerly without any changes in equipment design but with increased emphasis on new developments in motion picture equipment and related fields.

Wollensak means Good Lenses

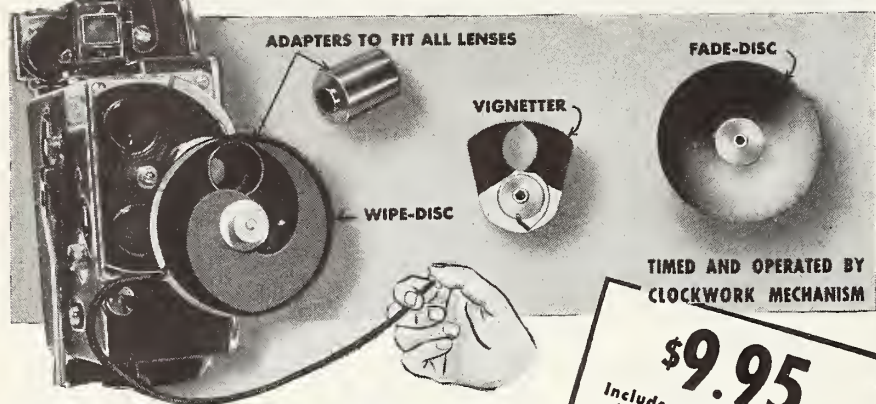


• "Curves," by Mily Richter, New York City amateur, whose artistic prints have hung in the Pittsburgh Salon, the P. P. A. Salon, and other exhibits here and abroad. This enlargement has a striking geometrical pattern which intrigues, plus tone gradation and contrast, which makes it outstanding. A Wollensak $3\frac{1}{2}$ -inch $f4.5$ Velostigmat preserved the fine detail and sharpness from edge to edge in this enlargement. Mily Richter regularly uses Wollensak lenses in her work. Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

Just press the button—and GET "PROFESSIONAL" FADES, WIPEs and VIGNETTES



Baia CINÉ TRANSITO, Jr.

When you make your own motion pictures, scene transitions—that is, the change from one scene to another—are important if you are to expect smooth and even continuity and greater interest. The finest scene transitions now become an accomplished fact with the Ciné Transito, Jr. which creates fade-ins, fade-outs, lap-dissolves (with back-winding cameras) and real wipe-off effects. The Ciné Transito, Jr. is small, compact and light—it is efficient and ever-ready for use.

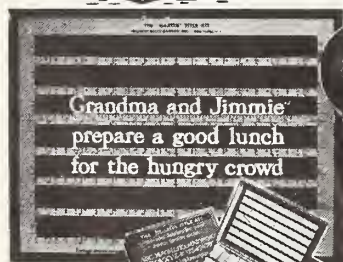
Adapters to fit practically all ciné lenses. When ordering specify your lens!

\$9.95
Includes Transito, Jr., a 95c
adapter, wipe disc, and cable
release.

ACCESSORIES:

Fading Disc . . . \$1.95
Vignetter . . . 2.95
Extra
Lens-Adapters . . . each .95
Except adapters for: E. K. Mod. 90;
Meyer 17mm F/2.8 and 12.5mm
F/1.5; Zeiss 25mm F/1.4 \$3.45 each

Begin the New Year
with the ultimate
in title-making
equipment!



BROWN precision TITLER

The Brown Precision Titler is endowed with advancements which far surpass any other title maker on the market. It has optical bench precision and performance. It makes zooms, flip-flops, turn-arounds, rear projections, animations, etc. Quick and easy alignment of the camera lens with the easel assures properly centered titles. The outfit includes: Opal glass, clear glass, and cork backgrounds, 9" x 12" . . . two reflectors with adjustable brackets . . . 12-ft. extension cord . . . vertical pivot bearing . . . target-sight and supplementary lens holder . . . field chart for lens . . . and complete instructions.

\$27.50

"Master" TITLE KIT

222 clean-cut, white metal characters, including capitals and lower case. Choice of plain back . . . or, if desired, pin back on special order. The white letters, however, may be colored with water-colors for use with Kodachrome, and they are easily washable. Packed in a partitioned box, with an exclusive templet composing gauge and instructions. . . .

\$12.50

See your
favorite
dealer or
order
direct:

AMERICAN BOLEX COMPANY, Inc. • 155 EAST 44th STREET, NEW YORK CITY

It's NEW

Luminite Titles

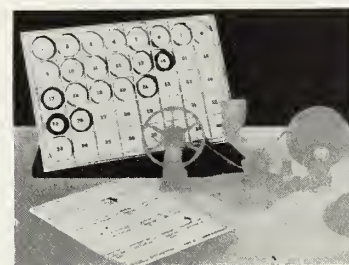
Luminite Products Co., through their national distributor, Frank A. Emmet Co., Los Angeles, are now offering the amateur a selection of more than 300 different already-filmed and ready-to-use titles for 8mm and 16mm movies. Among titles available are those for movies of vacations, home, mountains, beach, birthdays, fishing trips, travels, sports, and foreign lands.

Titles are artistically lettered on ornamental or illustrated backgrounds and are available in black and white, color tones, or natural colors. Wide assortment of Luminite Titles are being placed with photo dealers throughout the country as fast as production permits. Amateurs who are, as yet, unable to obtain Luminite Titles from their local dealers, are urged to write direct to Frank A. Emmet Co.



Editing Aid

Marathon Photo Supply Co., Wausau, Wisconsin, announce increased production on their popular "Mara-Movie" editing rack introduced last month. This new accessory is substantially constructed



17 1/4" x 11" in size with 40 numbered sections for holding 8mm or 16mm film scenes, coiled, ready for splicing. Rack is fitted with collapsible easel and snug-fitting cover for protection of films against dust.

Included with each outfit are 100 printed continuity slips for identifying each section of film; also simplified directions for using the outfit and valuable tips on editing home movies.

New Lamp for "Eights"

The Radiant Lamp Corporation, Newark, New Jersey, announces their new 300 W. Biplane lamp, for use in 8mm projectors, is now available in all standard voltages. The new lamp is designed to replace the old 2CC8 filament type lamp of the same wattage that is now in use generally. It has the same overall length and finished light center length as the 2CC8 type.

It utilizes for the first time the highly efficient C13D or "Biplane" type of filament construction that has hitherto been only available for use in 16mm and 35mm projector machines.

The use of a Biplane filament for the first time in a miniature lamp for 8mm work has resulted in 15 to 40% increases in screen illumination depending upon the standard projector used and its associated optical system.

This new lamp is said to be more rugged in design than the 2CC8 type, and made for exactly the same degree of forced cooling that is currently used in 8mm projector machines.



Fotoshop Bulletin

Now available is Fotoshop's 40-page Spring Bulletin featuring thousands of special values in new and used cameras, lenses, enlargers, lighting equipment, flash guns, books, movie cam-

• Continued on Page 148



Home Movies

MAGAZINE



Subscription Order Form



NOW You Can Start That **MOVIE** "ALBUM"



You Can Have A



REVERE MODEL 88 CAMERA

Simple loading—a school child can operate it. Exclusive automatic sprocket control forms loop in film—quick and easy to thread. No take-up snubbing—no jamming of film. That's why amateurs prefer the "Revere." Other features: Licensed Eastman-type spool spindles, built-in optical view finder, 5 speeds, Precision constructed mechanism. COMPLETE with Wollensak 12.5 mm. 3.5 lens in removable universal focus mounting.....

\$32⁵⁰

REVERE MODEL 80 PROJECTOR

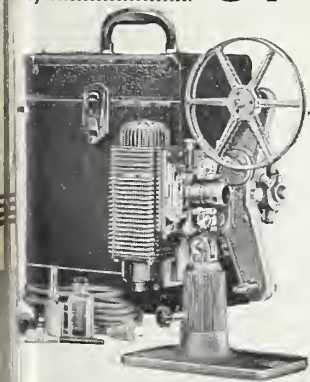
Years ahead in design and performance: double blower cooling system; perfect film registration; enclosed gear and double-lock chain film rewind; quiet, powerful AC-DC motor; 300 ft. reel capacity. COMPLETE with long-life 500-watt lamp and 1" F1.6 lens.....

\$65⁰⁰

COMPLETE CAMERA

and PROJECTOR.....

\$97⁵⁰

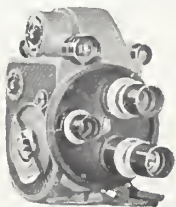


For Still Greater Versatility

REVERE DELUXE MODEL 85 PROJECTOR has all the basic features of the Model 80 plus beam threading light, helical gear tilting device, duo-shield light diffuser and de luxe carrying case. COMPLETE.....

\$75.00

REVERE MODEL 99 TURRET CAMERA has, besides the regular features of the Model 88, a turret head for 3 lenses, and an extra optical view finder for telephoto lenses. With one Wollensak 12.5 mm. F2.5 lens, COMPLETE.....



REVERE CAMERA COMPANY • CHICAGO
PHILADELPHIA • KANSAS CITY • MINNEAPOLIS • LOS ANGELES • DALLAS

Revere 8^{mm} CAMERA AND PROJECTOR

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HOME MOVIES

Published in Hollywood

MARCH 1941

YOU may think adding printing equipment to one's array of movie-making apparatus a little extraordinary, but the truth is, many amateurs are doing just that. As an amateur's skill for making movies develops, it invariably follows that he will have nothing but the most professional-looking titles, and this calls for those made from cards printed by letter press. This does not exclude hand-lettered title cards, of course, which are equally



FIG. 1

PRINT *your* TITLES *like professionals do!*

By CURTIS RANDALL

attractive when made by a skilled letterer. But few amateurs are sufficiently adept with a lettering pen. On the other hand, almost any movie amateur can operate a small printing press and get uniformly good results.

Favoring titles printed by press is the fact they are neater and make for uniformity of titling throughout a picture. With few exceptions, all subtitles used in professional silent pictures are printed by letter press. Of course, these are printed in white ink upon black title cards, but the amateur may do the same where he desires to shoot his titles with reversal film instead of using the less expensive direct-positive method which requires the title cards to be printed in black ink upon white or light colored stock.

For printing white letters on black paper stock, a full white ink is available from most printers' supply houses; and where it is not, there is still another method which may be followed. Ordinary ink of any color may be used to print on the black card and the card then dusted with a fine aluminum powder. The powder will adhere only to the wet ink. When dry, the title will appear to have been printed in silver ink.

THE illustrations show the simple procedure necessary to print small title cards. First, the type is set. The letters and words are spaced out to fill lines uniform in length. An alternative to using hand-set type is to furnish a local linotyper with a list of titles and have them set by machine. He

• Continued on Page 143

• A small press like one pictured above requires little space in one's workshop. Pictured below from right to left are simple steps in printing a title card. Fig. 2 shows setting of type; 3, locking type in form; 4, printing the card; and 5, the finished card ready for the titler.

FIG. 5

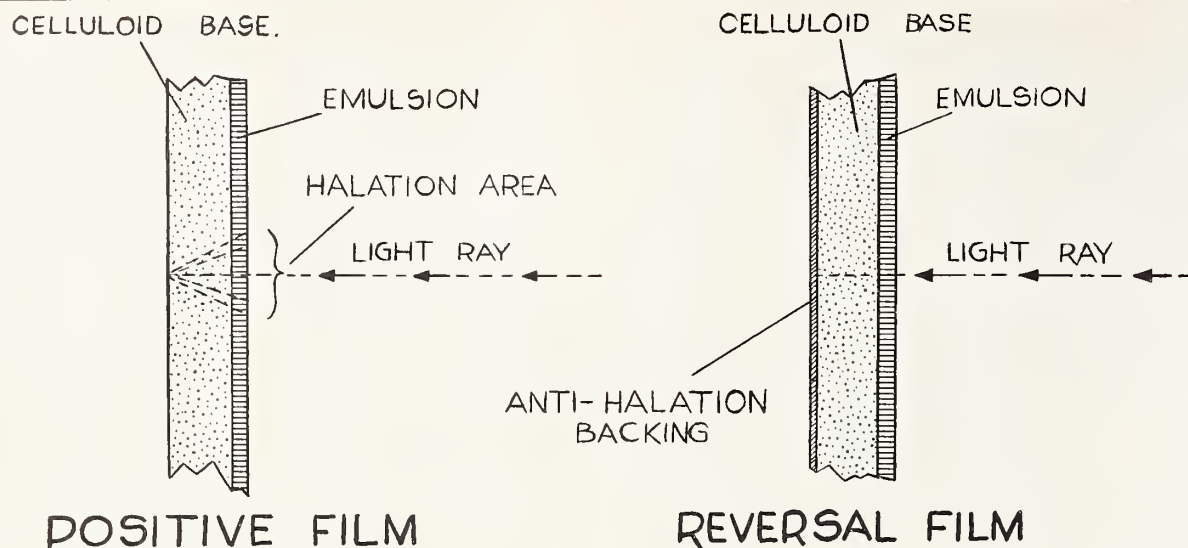
FIG. 4

FIG. 3

FIG. 2



Authored by
GEORGE WITHEROW



Illustrating principle of halation, inherent characteristic of positive film. Compared is cross section of reversal film with protective, halation-absorbing backing.

Limitations of POSITIVE as a reversal film . . .

MOVIE amateurs have long awaited the day when an inexpensive film comparable in price to positive would be made available for home processing which would contain more of the characteristics of panchromatic film. In the meantime, the unorthodox use of positive as a "reversal" film continues among hundreds of home-processing amateurs and not without some measure of success. There are, of course, many who have not fared so well.

Amateurs about to venture into use and home reversal of positive film quite naturally will ask: "What success may I expect?" "What precautions are necessary to insure a measure of success?" Positive film, as most movie amateurs know, was originally conceived for the purpose of making positive projection prints from negative films. Essentially, negative is the "camera" film and positive, the "projection" film.

More recently, however, exploring amateurs discovered positive film could be used as a negative—that is, as a reversal film—under certain limited conditions. The important difference between positive and negative film (the latter term, in this instance, being synonymous with panchromatic reversal films) is that positive lacks the color sensitivity of panchromatic;

lacks speed, thus requiring increased exposure which many lenses such as the f/3.5's are not always able to give; and no less important—is not protected with an anti-halation back-

ing. Favoring positive film is the fact it is far less expensive than panchromatic; it can be handled during processing under a brighter safelight; and it is finer grained.

Positive film possesses very little latitude. Latitude, in the language of photography, means the ability of a film to record an extreme tonal range. If a film is capable of recording only a limited range of color tones, tones outside the range will record opaque or chalky. If exposure is set for the lower tones, the higher tones become "washed out" or transparent, resulting in virtual over-exposure for the high tones, normal exposure for the low. The reverse would be true were exposure set to favor the higher tones.

When we say positive film lacks color sensitivity or is "color blind," we mean the emulsion of this film is sensitive only to ultra-violet, blue, and some green. It is not sensitive to yellow-greens, nor to yellow, orange, or red. Positive film will record red roses or tulips in black or muddy gray. Yellow, dark green, orange, or red objects will photograph quite dark, if not absolutely black. Blue objects, including skies, will record extremely light, and dark-skinned persons or those with a sun-tan will photograph unnaturally dark.

The emulsion speed of positive film is slow. In fact, it is probably the slowest movie film obtainable except for some special emulsions designed for critical experimental work. The average exposure for this film in bright sunlight is f/6.3, which practically restricts its use to bright, sunny days. Scenes have been successfully filmed with positive on cloudy days at f/3.5. The red light of late afternoon calls a halt to the user of positive film unless his camera is equipped with an f/1.9 lens.

SINCE positive film tends to be contrasty, due to its slow speed and poor latitude, subjects of limited tonal range will photograph best. This would include subjects flat lighted on cloudy days, with few if any shadows or dark areas. On the other hand, scenes in bright sunlight will record in heavy opaque and chalky white tones.

If one were to use positive film in the camera strictly as a negative, the photographic result

• Continued on Page 144

• Reproduced below is an enlargement from frame of 16mm positive film developed by reversal process. Although background registered normally, sun-tanned bothers photographed black. To obtain any kind of detail in the figures, it would have been necessary to open up the lens to a point where background registered in solid white and without any detail whatever.

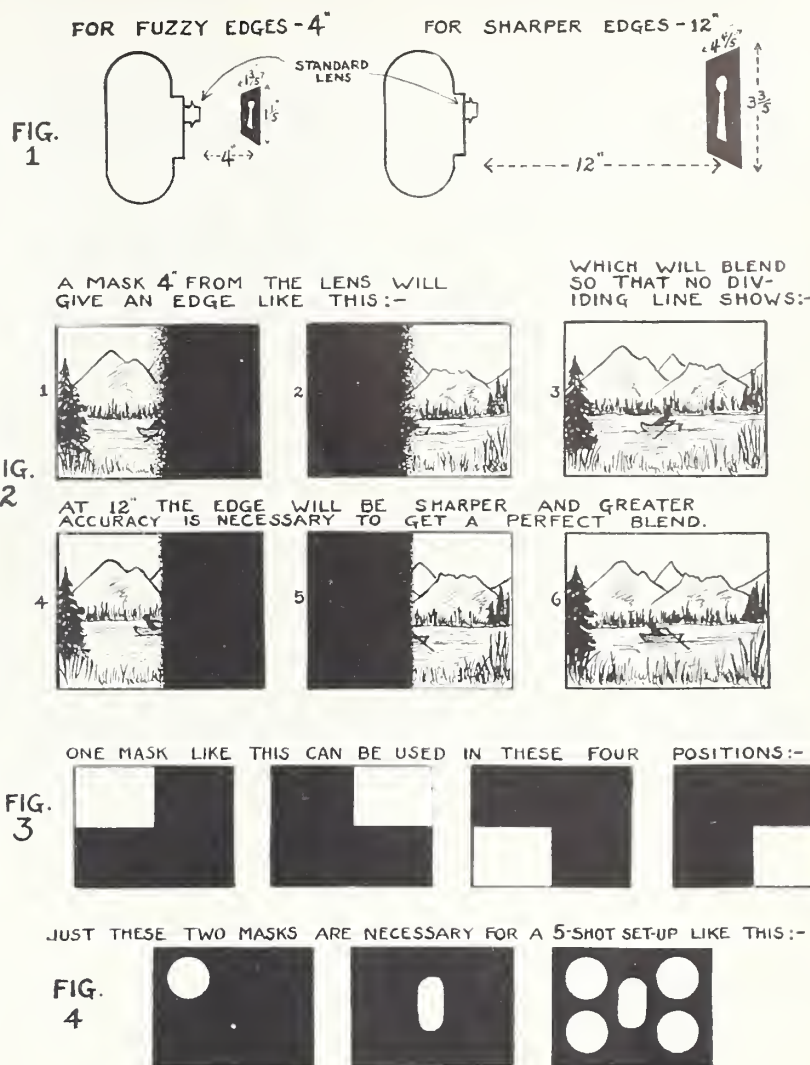


Authored by
STANLEY E. ANDREWS

MASK shots and montages can be filmed with any 8mm or 16mm camera and do not necessarily involve the use of expensive or complicated accessories. A mask shot is one made with an opaque mask placed before the lens in which is cut out some design appropriate to the scene. Most familiar are those which give the effect of the scene having been filmed through a keyhole, a pair of binoculars, etc.

Montages employ the use of masks in which a section is cut out. With such masks, portions of several scenes may be photographed or "montaged" upon one complete film frame. Best known of popular "montaged" shots are the main title backgrounds used in the opening of Fox Movietone News and Universal Newsreels.

The most simplified form of masking consists of a dull black piece of lightweight sheet metal, cardboard, or stiff paper, with a hole cut in it the shape of a keyhole, or any shape desired. The size of mask required depends on the focal length of the lens and the distance the mask is placed in front of it. A standard lens of 1 inch for 16mm or 12½mm for 8mm would require a mask 3"x4"



MASK shots and MONTAGES

with any camera!

placed 10" in front of the lens. At 6" a mask 1-4/5"x2-2/5" would be required. In fact, the scale of mask areas is the same as title areas at various distances, although the masks should be made slightly larger in order to allow for slight inaccuracies in centering. The method of computing the size of mask for any number of inches distance at which it is placed from the lens is to take 3/10"x2/5" as a basis, when a standard lens is used, and multiply these figures by the number of inches from lens to mask. For instance, if the mask is 5" from the lens, then the size of the mask should be 5 times 3/10" by 5 times 2/5", which is 1½"x2". For a 16mm wide angle lens, 15mm focal length we take 1/2"x2/3" as the basis. For a 16mm 3" telephoto lens, 1/10"x9/64" is the basis.

The distance from the lens at which a mask should be placed depends upon the degree of sharpness required. The closer it is to the lens the more fuzzy will be the edge, because it is much more out of focus at 4" than it would be at, say, 10", assuming, of course, that the lens is focused on an object some distance ahead of the mask. A fuzzy edge is useful in certain forms of multiple exposure work, as the edge of one scene will blend more readily into another. (See Figs. 1 and 2.)

The method of holding the mask in place before the lens depends entirely on the ingenuity of the

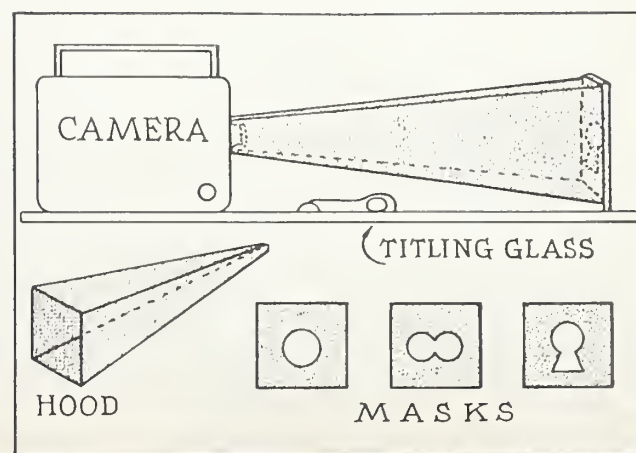
photographer, unless he already has a proper masking mount. There are many ways of doing this. The mask support can be attached to the lens, or to the body of the camera, or to the tripod; or it can be supported by some independent means. The important thing is to have the mask held in place at the proper distance in front of the lens and at right angles to the lens axis.

AMATEURS who own typewriter titlers will find them an excellent means for making mask shots. By fitting a simple cardboard hood between camera and the title card holder, as shown in illustration, the masks may be placed in the title card holder. The hood serves to prevent light reflecting from surface of mask to camera lens.

As black does not record on the emulsion of

• Continued on Page 132

• Figs. 1 to 4 explain effects to be gained with various methods of masking. Sketch below shows manner of converting ordinary typewriter titler into mott box, and effects device for making mask shots. Hood constructed of cardboard is painted black inside to absorb stray light. Masks, cut from heavy black paper, fit title card holder.



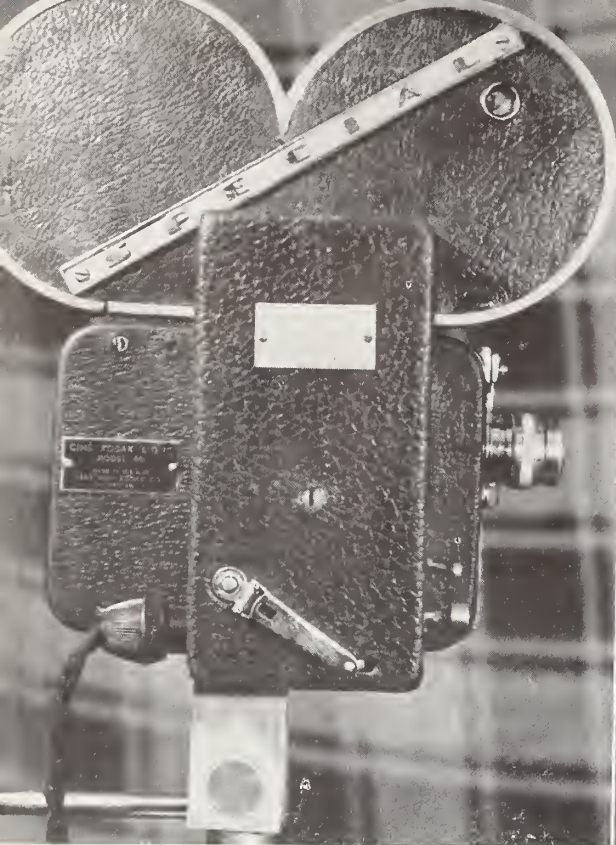


FIG. 1



FIG. 2

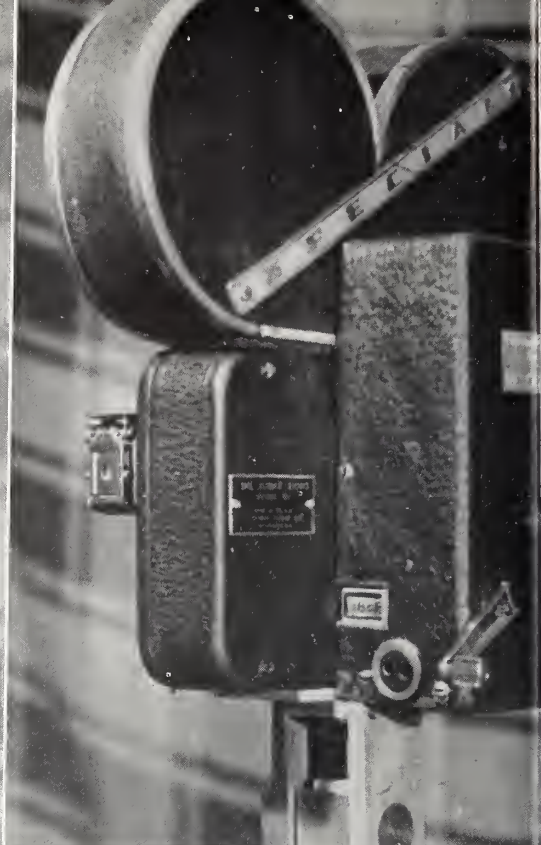


FIG. 3

Here's 1941 version of the 8mm "DREAM

CINEBUGS! Meet the dreamiest of "Dream" cameras—a hopped-up Cine Kodak Eight recently completed by William F. Conley of Watsonville, California. It boasts such features as a reversible 6 volt electric motor; 100 foot capacity double-8mm film chamber with built-in footage counter; a reciprocating film claw that works equally smooth whether film is run backward or forward; a viewfinder adjustable for parallax; single frame crank; and a frame counter. Conley turned out the job during spare hours in his garage workshop with materials and parts that cost but \$12.03!

Conley's incentive for re-modeling his Model 60 Eastman camera sprung from description of the first "Dream" job which appeared in the January, 1939, issue of HOME MOVIES. Then, when he read in the September (1939) issue of still another amateur's success in hopping up an 8mm Cine Kodak, Conley cleared the decks of his workshop and set to work in real earnest. His camera was disassembled, measurements and calculations carefully taken, a list made of needed materials and parts, and the work begun.

The \$12.03 was spent for the following: 1 Veeder-Root counter; 1 eighteen-tooth bevel gear, 32 pitch; 1 eight-tooth bevel gear, 32 pitch; 1 sixteen-tooth spur gear, 48 pitch; 2 ball bearing sets; 1 Klaxon horn motor; sheet of aluminum; supply of imitation leather; piece of stainless steel; Eastman sprocket gate; and an Eastman crank for the single-frame shaft.

The film chamber mounted on top of the camera was constructed from scrap auto-body metal, cut to shape and welded from the inside. The regular camera footage counter and window was removed and fitted in the film chamber. The chamber was fastened to the camera with three bolts. Two holes were then cut through the camera case and chamber to permit threading of film, as shown in Fig. 6.

Inside the film chamber is fitted a separate plate on which are mounted the spindles for the film spools. Both spindles are floating, extend through back of plate, where they are fitted with grooved pulleys linked together with a spring drive belt. This belt contacts the takeup gear of the camera. Ratchet dogs work on both pulleys to facilitate backing up film when backwinding or filming reverse action.

Also mounted on this plate is the footage counter, a small disc marked off for 100 feet. Hub of the disc is a small clock-gear with five teeth. One-fourth of a gear, cut to match this small clock-gear, is attached to shaft of arm that rides on the film to indicate amount of film in chamber.

To facilitate feeding film to and from film chamber, a sprocket assembly from a model "E" Cine Kodak was fitted just back of the large film gear of camera as indicated by arrow in Fig. 6.

Action of the pull-down claw was changed so that it will run film forward or backward. This necessitated turning a small part on a lathe. Then the main spring gear was moved from the side of the camera next to the framework and the bronze gear turned around.

Most interesting, perhaps, is the motor drive

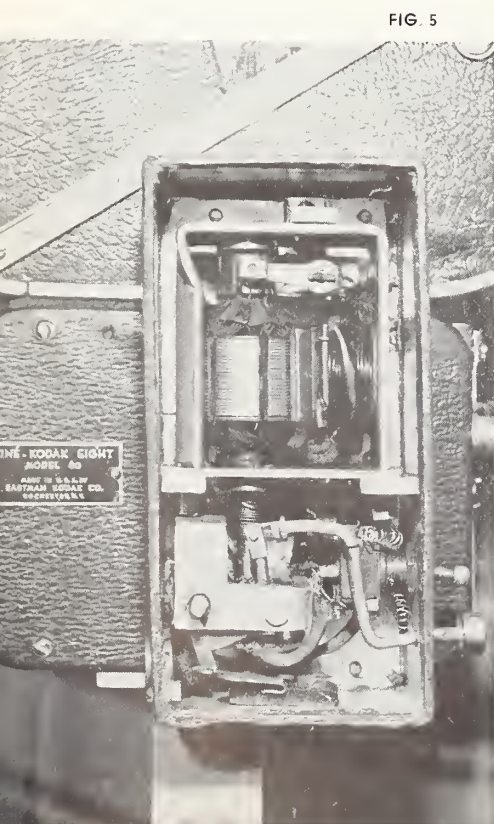


FIG. 5

Authored by
JACK IRWIN

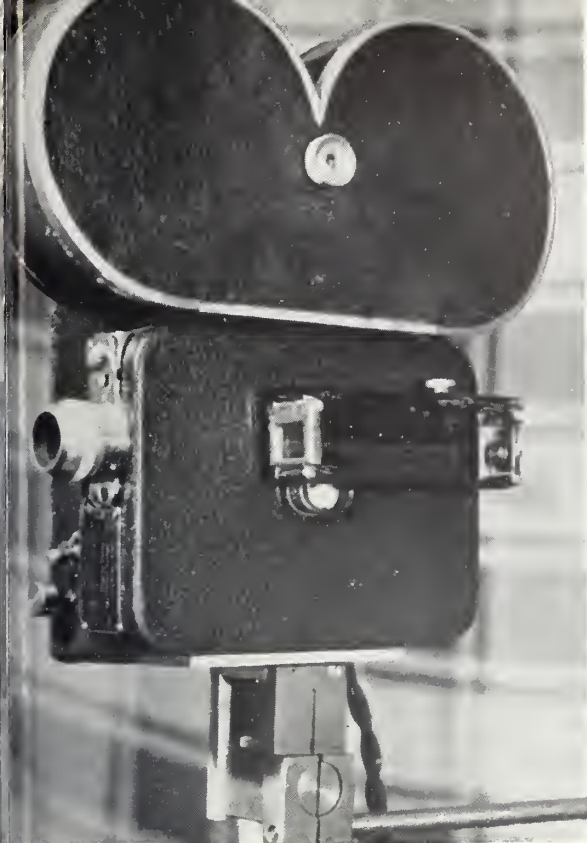


FIG. 4

CAMERA...!

unit. The motor is that of an old Klaxon horn which was secured from an auto wrecker's. The armature shaft was mounted on ball bearings and the brushes were re-constructed so they would be the full width of the motor, thus making the unit more compact.

A double-pole, double-throw switch is fitted just beneath the motor for use in reversing same. Immediately below this switch is the motor release button. The old spring motor release is eliminated entirely. In operating the new motor release, it brings a stop-lever down to make an electrical contact with a flat spring adequately insulated from the camera case. Current from the battery comes to this contact through one wire, and the other wire is connected directly to the motor. The starting lever works with a small fly-wheel fitted with a stopping pin set off-center. This insures camera always stopping with shutter closed. A view of this complete unit is shown in Fig. 5.

THE housing for this unit is made of sheet aluminum, save for the cover which is plywood. The single frame crank is attached to the cover, as shown in Fig. 1.

This unit, as well as the enlarged film chamber, is covered with black imitation grained leather, and a very excellent job, too. Completing the trim are strips of stainless steel.

The viewfinder is the same which formerly adorned the top of the camera. It is fitted with a means for adjusting it for parallax, and attached to side of camera, as shown in Fig. 4, on a line with center of lens. It may be folded back out of the way to facilitate opening camera case.

Method of connecting power supply for motor is shown in Figs. 1 and 3. Into the motor housing has been fitted a receptacle to take a two-prong electrical plug. A storage battery furnishes power for turning the motor, although a set of dry cells would serve the purpose just as well.

The added bulk of this camera, made it necessary for Conley to re-construct the base of the tilt-pan head of his tripod so it would hold the camera more securely and prevent it from wobbling as it would do when screwed to the limited base of most tilt-heads. A strip of metal, the width of the camera case and about four inches long, was attached to top of the tilt-head, and a new camera screw turned to fit the added thickness of the base.

All in all, this is a very professional-looking job, as may be seen from the accompanying photos and attracts no little attention wherever it appears in Conley's movie making exploits. The added features enable Conley to do most all of the things the professionals accomplish with their big studio "thirty-fives," except making automatic fades and dissolves. This is no serious drawback, however, for fades are just as easily and effectively made with a fading glass. For making dissolves, this camera is equipped with the really important thing—a frame counter—which insures successful lap-dissolves made with a fading glass or other similar device.

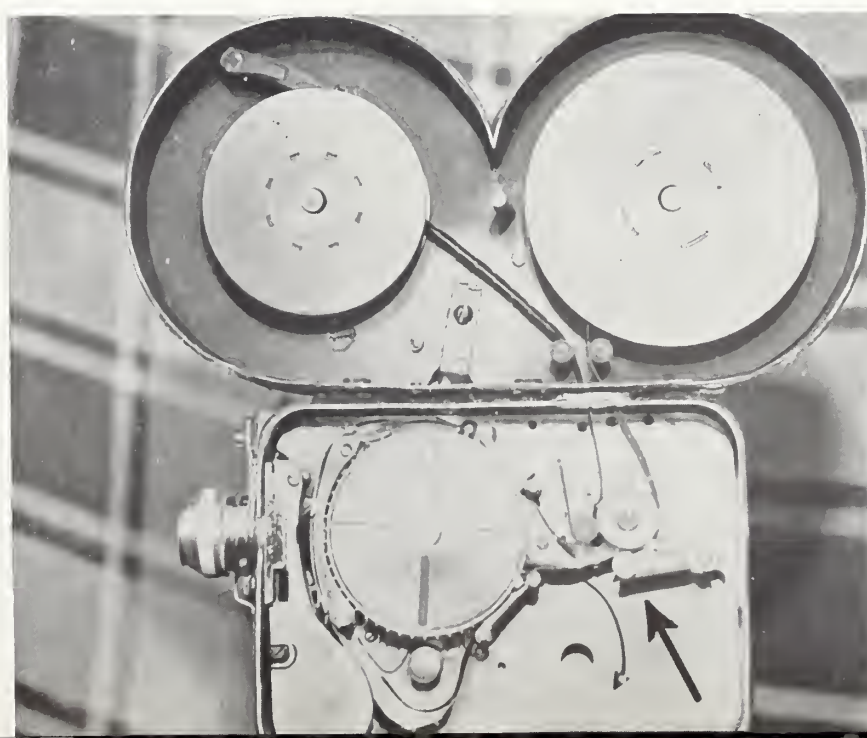
A camera boasting all the features of this "Dream" job offers many advantages to the serious filmer. First, its generous film capacity makes it ideal for extensive filming of events such as football games, ski meets, parades, etc., where the loss of a few moments taken to change film, so frequent with cameras of standard limited film capacity, results in missing important shots.

A camera of this type is ideal for the cinematographer engaged in filming the sports activities of schools and colleges, and there is an increase in the amount of this sort of work being done with eights lately, especially among the high schools.

Another advantage is that a more even overall exposure result is obtained because a larger reel of film is processed at one time, resulting in uniform development over greater footage.

• Pictured here are four exterior views of Wm. Conley's hopped-up cine camera, together with two views of the revamped mechanism. Powered with a 6-volt motor from an old Klaxon horn, shown in Fig. 5, this camera accommodates 100-ft. rolls of double-8mm film. Chomber for holding film and spracket added for guiding film to and from chomber are shown in picture below.

FIG. 6



Authored by
A. ELLIOT SMALLEY
Hollywood Scenarist



Ross Madden

SURPRISE *opening,* SNAPPY *finish, make movies click!*

WHATEVER type of film we set out to make—scenario, documentary, a birthday party, or simply a record of our vacation trip—eventually we are going to show the film to someone outside our family circle—and when we do, we will have an audience.

At the cost of millions, Hollywood has discovered that audience interest is a fickle, capricious thing; and in order to arouse that interest, films must be built along certain lines. Excluding subject matter, producers of theatrical motion pictures unanimously agree on three points. One, that any motion picture should have an interesting or intriguing opening; two, that there must be at least one smash scene in the picture; and three, that the picture must have a satisfying finish. (The exception to this last, of course, are films whose basic themes are tragedies.)

While it isn't necessary to roll our car over an embankment, or beat the Limited to the crossing simply to get a smash scene for our vacation film, it is possible to consider the first "must" of Hollywood producers and endeavor to give our film an interesting opening. A good opening will set the stage—put our audience in the frame of mind to be entertained by what is to follow.

The opening or introduction to any film has several well-defined functions. Usually it sets the mood of the picture. It should indicate to the audience that the picture to follow will either be somber, serious, light-hearted, gay or downright hilarious. This means, simply, that a film intended to carry a serious message should never begin with

comedy; or that a film intended to be light-hearted should never begin with somber action. The reason for this is obvious. The opening sequence labels our film as to type, and if the audience is led to expect one thing and we show them something entirely different, we have offended and confused them. Our film will lack unity.

Another function of the opening is to set pace and tempo of the story or idea to follow. A film opening with fast-moving action and setting down later to a pace considerably slower will surely disappoint. It is far better to start slower, let our audience absorb what is going on, then build to more exciting action later. This pacing of our film holds good even for a simple record of a day's activities.

But perhaps the most important thing of all to be observed in creating an opening is this: *Start your film as near the main action as possible.* Audiences are greedy for action, not for explanations. It isn't necessary to show how or when or where we got the idea to do something—the picture should start the doing.

SUPPOSE, for example, we are going to make a record of our motor trip to one of the national parks. However interesting and exciting the preparations may have been to our family group, the audience will be left "cold" by such scenes as packing the car, tracing the planned route on the map, etc. Get right smack into the action and show the family *doing* something—in new, unusual, and exciting surroundings. If we *have* to get a shot of ourself changing a tire, let's get it where the camera can pan over to the family showing them awed by the spectacle of Old Faithful spouting, or some equally impressive natural wonder—while we are sweating and annoyed. If we use this shot for our opening, we will have our audience with us immediately.

Very often, in making films of this kind, it will

• Continued on Page 136

• Above photo suggests a catchy opening for many home movie films. The shadows of moving people hint of spectators entering a football stadium; of guests arriving for a wedding or a party. Made the initial scene of a film, it arouses more than ordinary interest; gets the picture off to a good start.

COMBER

(Right)

Silver crest of the wave and texture of the surf make this an interesting marine study; also a fine title background for movies of sea, beach, or seashore subjects.

Photo by

Curtis Randall



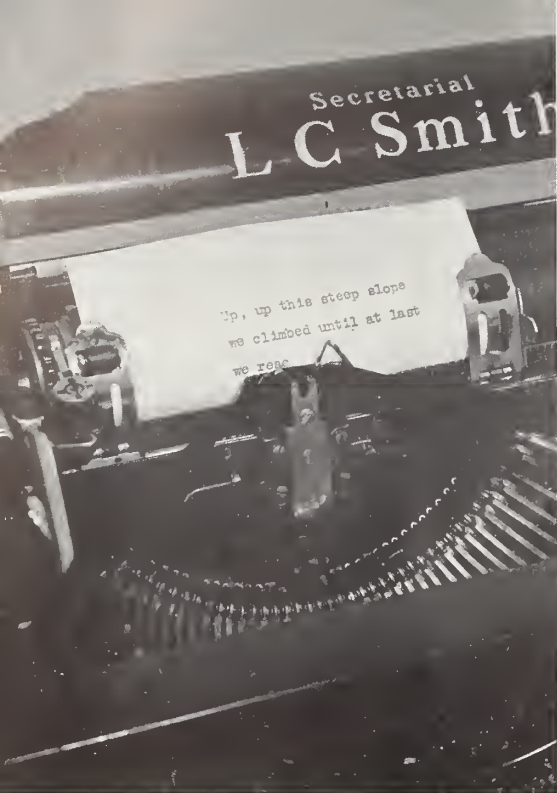


Fig. 1

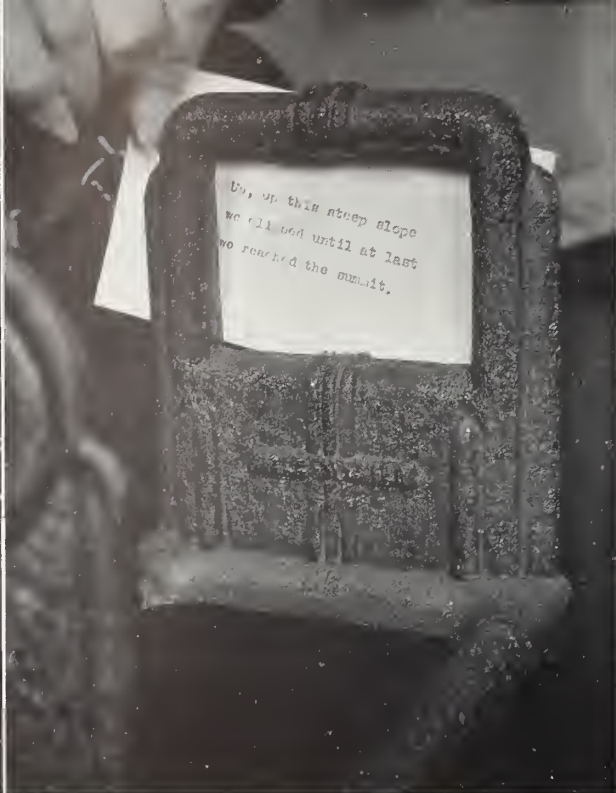


Fig. 2



Fig. 3

Have you ever tried making TITLES?

**Until you've made your own,
you've missed the full thrill
of cinematography**

By DR. A. K. BAUMGARDNER

THE making of titles is a branch of cinematography so fascinating that many amateurs would be content to devote all of their work to the making of titles if only there could be some way of getting picture material to support it. The average cinefilmer about to venture into title making for the first time invariably finds much to work with in the accumulation of untitled personal films. Indeed, as we mentioned last month, there is more to titling than merely splicing on a main title. Few are the average home movies that do not need added embellishment of subtitles to tie action together or to describe the action to audiences outside the family circle who may chance to see the films.

The manner of making subtitles is varied. It ranges from the simple and inexpensive "type-written title" filmed on positive with the aid of a typewriter titler, to the elaborate title made from artistic hand-lettered title cards. Also there are the many plastic letter sets now on the market from which titles may be composed and easily photographed by any amateur. Most amateurs are now familiar with the various means at their disposal for composing titles as well as for setting up camera for filming them, and a decision as to which of these to use is generally a matter of dollars and cents. We shall therefore leave the choice

of titling equipment in the hands of the reader.

We are now ready to consider the actual photography of the title, and assuming that we are aware of the title area and have the proper auxiliary lens in place for the established distance, it next becomes necessary to line up the camera so that it is properly centered on the title. This is a step which is eliminated entirely when the average commercially made titler—especially the typewriter titler—is used. Such titles are equipped with the proper auxiliary lens and the camera base in most cases provides for holding camera in accurate alignment with center of title board.

It is also relatively simple to shoot titles without a titling stand of any kind. To do this, all that is required is to set the camera firmly on tripod or other support and focus on title card tacked on the wall. Centering may be accomplished with the title centering guide recently published in HOME MOVIES for your particular camera which offers a simple means of whipping the parallax bugaboo.

For those not yet familiar with the term, "parallax" is the discrepancy created by use of the average viewfinder at close range. While it is possible to calculate the exact displacement between lens and viewfinder, it is more practical to line the camera up with the title board, using the center of lens for the corresponding center of the title area and then drawing the camera straight back the required distance. To do this, of course, some sort of frame or track or a home-made titler must be used.

THE next important step is lighting. The photoflood lamps to illuminate the title card should be placed so that the reflected angle is sufficiently away from the lens, and this can be determined only by the angle of incidence. In an earlier article on lenses, we emphasized that the angle of incidence is equal to the angle of reflection. Therefore, to properly illuminate a title area, it is well to place a light on each side of the title unless it is desired to create a shaded effect.

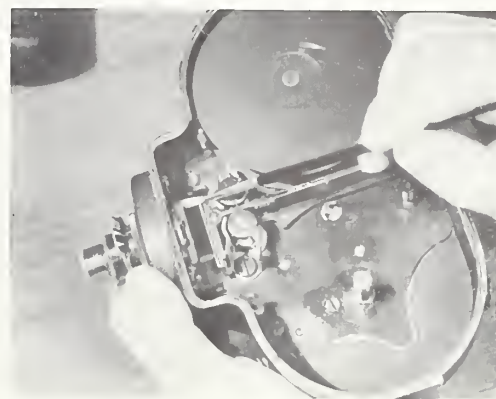
Some text books allow for the use of one light held directly over the lens of the camera, and the results are fairly good, but the main criticism to

• Continued on Page 140

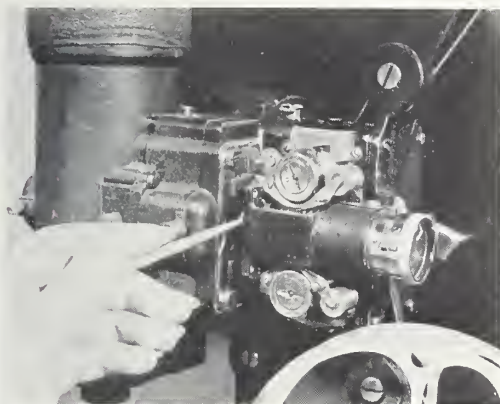
• Pictured above is A-B-C of title making for beginners. All that is necessary is access to typewriter, a small titler and a roll of positive film. Title is typed on white card, placed in titler, and photographed. When developed, titles are black with text in white.

HOW TO TAKE CARE of YOUR FILMS...

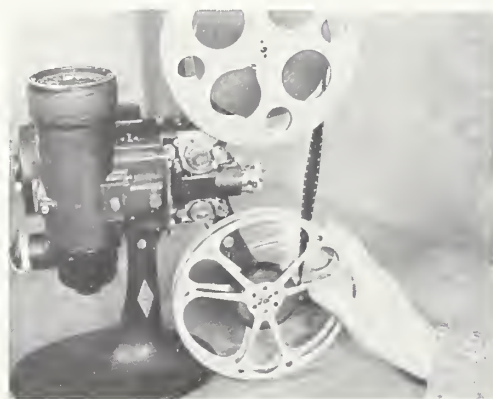
Home movie films will last a lifetime if properly cared for. To insure long life and maximum projection quality, they must be kept free of dust; guarded against scratching; and stored in suitable containers. Illustrated here are seven tips which, if religiously followed, will insure maximum life for your films.



Scratching often starts in the camera. Guard against this evil by cleaning film gate of camera each time a new roll of film is used. Use soft camel's hair brush and work around film aperture, brushing all dust completely out of camera case. Do not use a sharp instrument to dislodge fragments of emulsion that may cling to pressure plate. Instead, use piece of soft wood—an orange-wood manicure stick is best.



Most scratches on film occur during projection and are caused by dust and particles of film emulsion lodging in film gate, scratching film as it passes through. Best safeguard is to clean gate of projector with soft camel's hair brush before threading each reel of film. Where projector is equipped with detachable pressure plate or where film gate assembly is removable, same should be removed at frequent intervals for cleaning of any deposit of emulsion particles.



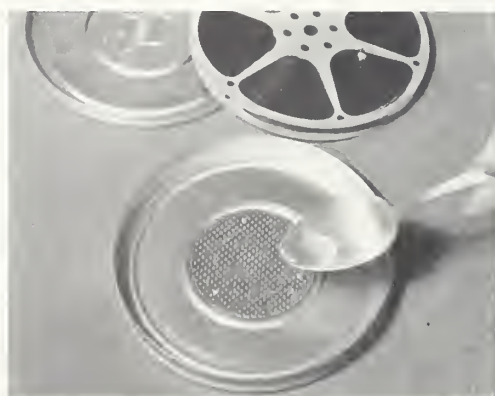
Cinching of film during rewinding by stopping, momentarily, the lower supply spool with the hand is bad practice; results in cinch or "rain" marks on film. Cinching causes dust, gathered during projection, to be ground between layers of film, scratching not one but two surfaces at the same time. Film, normally wound on reels, should be loose. If there is too much film to allow full rewinding on one reel, re-edit the reel to eliminate surplus footage, or divide into two reels.



Clean films as frequently as possible. Simplest method is pictured above: A cotton glove turned soft side out and worn on left hand makes excellent film cleaner. Film is simply run between fingers during rewinding process. Where films have become oily or grease-marked from projector, a drop or two of film cleaner or carbon-tetrachloride on the glove will quickly rid film of oil, dirt, and grime. Liquid cleaner should be used sparingly on Kodachrome.



The slightest injury to a film—tears, damaged sprocket holes, or poor splices—should be repaired at once. Neglected, they can cause greater damage. It may truthfully be said that a repair in time may save nine. Slight tears, occurring on edge of valuable footage where dropping a frame or two in making splice might inject a jarring note in the smooth continuity of the scene, often may be repaired by cementing a small patch of film to cover damaged area.



Humidifying films under certain conditions is important. On the other hand, humidification, improperly administered, may damage films beyond repair. In dry climates, or during long dry spells, black and white films should be protected from drying out or shrinkage by addition of about one-third teaspoonful of humidifying solution or water to the humidifying pad of humidor can, as shown. Under no circumstances should Kodachrome be purposely humidified. Extreme humidity may cause film to turn brownish in tone.



Proper storage facilities are important to long life of cine films. Films left indefinitely in paper cartons in which they were returned from processors, or in other non-air-tight containers, soon dry out; may shrink, preventing smooth continuous projection. All films, black and white or color, should be stored in regulation humidor cans or raw film tins and properly labeled as to contents. With latter, small square of blotting paper cemented to inside of lid will serve as humidifying pad.

Authored by
LEONARD BAUER, JR.
Philadelphia 8-16 Movie Club



A dual TURNTABLE outfit any amateur can build

PROBABLY the most important accessory for the movie amateur right now, and one which manufacturers supplying the amateur movie hobby seem to have overlooked entirely, is a compact, portable, and low-cost dual turntable outfit which will enable cinebugs to play music and sound accompaniment with their films.

So what do we amateurs do? We build our own! And it's a simple and fascinating job. Most, if not all, of the necessary parts are obtainable from the average radio supply house, and a few other items such as the case and hardware may be had at the variety store. Cinebugs in rural communities without access to radio shops and variety stores can do equally well purchasing the parts by mail. So you see, no amateur who really wants a turntable outfit need be without one if he's willing to build it himself.

Last year the competition in our club's annual movie contest appeared pretty stiff. I knew that if I were to finish anywhere in the money, I'd have to have more than an ordinary picture—do something different. So I decided to add sound to my entry with phonograph records. This meant I'd need turntable equipment.

After pricing the dual turntables on the market, I decided that for value received I could build my own and save money. Besides, I wanted a very compact outfit light enough in weight for me to carry along with my projector. The completed outfit is pictured on this page.

From a radio supply house I obtained all the

necessary electrical parts, and these are listed below for the benefit of those who may be interested in assembling a set of dual turntables for themselves:

- 2 10-inch rim-drive turntables.
- 2 Crystal pickup heads.
- 1 Amplifier unit and speaker for same.
- 1 Fader control.
- 2 Midget toggle switches, panel type.
- 30 feet two-conductor shielded No. 16 wire.
- 30 feet two-conductor twisted No. 16 wire.
- 20 feet six-conductor No. 16 cotton braid cable.
- 20 feet rubber covered lamp cord.
- 1 6-prong male plug.
- 1 6-prong female receptacle.

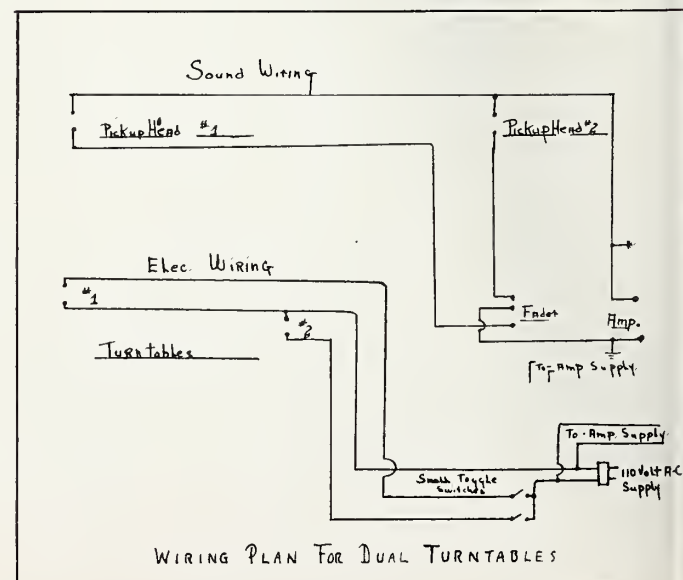
The next important item was the case. For this I purchased, from one of the popular dime stores, a cheap suitcase measuring 16"x24"x8"; also a pair of trunk-type hinges. Up to this point my total expenditures were approximately \$20.

The first operation was the removal of the sound amplifier and speaker from its cabinet. The speaker connections were carefully marked or coded to insure proper re-connection later. Next, the lid of the suitcase was removed by cutting away the hinges which were replaced by the trunk hinges purchased for the purpose. These permitted the lid to be detached entirely from the rest of the case. The speaker was then mounted in the lid, as shown in illustration. The grill from the amplifier cabinet was mounted over the hole made for the speaker, giving a finished appearance to this part of the outfit.

THE six-conductor cord was then joined to the speaker connections, due care being given to the coded markings previously identified for re-connection. To the other cable was soldered the six-prong male plug, but in this instance only four wires were required for this particular speaker. The remaining two served as spares for future use. The next step was to reinforce the body of the

• Continued on Page 146

• Pictured above is home-made dual turntable outfit assembled by the author. Parts cost about \$20. Unit is complete with amplifier, speaker, and sufficient cable for use in the average home or small auditorium. At right is wiring diagram for sound and power circuits.



Authored by
GEORGE W. CUSHMAN



20th Century-Fox

Pep up your movie with

OF ALL the laugh-provoking mediums used by Hollywood movie producers, the running gag is probably the most successful and certainly the easiest for the amateur movie maker to employ.

Webster's defines a gag as: "A joke. An offhand interpolation by an actor in his part." A running gag, in the parlance of the movies, is a bit of comedy that runs throughout the picture, often ending in a surprise climax in the closing scenes.

One of the most successful examples of the running gag appears in 20th Century-Fox's "Tin Pan Alley," currently showing in theatres throughout the country. Jack Oakie and John Payne are two struggling music composers. Oakie has developed a catchy melody for which he searches vainly for a lyric. Early in the picture, title of the song is "Hawaii, Beautiful Hawaii!" The lyric fails to click. Oakie rewrites the words, this time changing the title to "Ireland, Beautiful Ireland!" which also falls flat. Other lyrics are tailored to the melody, subjected to the critical ears of the office janitor, and then abandoned. Throughout the picture, Oakie struggles vainly to compose the lyric that will make the song a success.

In the closing scenes, Oakie and John Payne are embarking for France, and their girl friend Katy comes down to see them off. Oakie falls from the pier into the chilling waters of the bay, and of course is promptly rescued. As he proceeds up the gang plank, shivering and chattering in his wet clothes, he turns to wave goodbye to Katy. "G'bye, K-k-k-katy . . .," he says, and then like a flash inspiration comes to him to put the stuttering words of "K-k-k-katy" to the melody for which he has been seeking a lyric. And that is how the popular tune of some years back was supposed to

a "RUNNING GAG"...

have been born. Fictionized in this manner, it provided most of the comedy in the picture.

There have been some outstanding examples of running gags in amateur movies, too: "New England Holiday," by Albert Watts, and Bruce Johnson's "Checking Off the Budget," both honored as Movies of the Month by HOME MOVIES magazine. In the former, Watts interpolated frequently a closeup of a girl eating a hot dog. The picture was an account of two couples' vacation trip to New England. While other members of the party were engrossed in viewing the scenery, preparing luscious meals over a campfire, or participating in one of those traditional New England clam bakes, this girl remained aloof—munching a hot dog!

BRUCE JOHNSON'S running gag was equally clever. His picture also concerned a vacation trip, and "Mr. Budget" is shown at the beginning of the picture setting up a budget for the trip. However, as he proceeds on his trip, there are frequent cuts to "Mr. Budget" revising his budget—writing in a \$5.00 expenditure over a budgeted figure of \$2.00, etc. This continues throughout the picture until "Budget" becomes disgusted trying to make expenditures tally with his "planned economy." The budget sheet is abandoned, torn up and thrown by the roadside.

The action of which the running gag is composed need not necessarily be comical. It is the

● When you laugh at a movie today, it is usually because Hollywood threaded a clever "running gag" throughout the picture. Outstanding example is the gag in "Tin Pan Alley": Songwriter Jack Oakie struggles to compose a lyric for a tune. Given many names, it eventually becomes "K-k-k-katy." Action incident to Oakie's rewriting of lyrics furnished comedy moments that made this picture a hit.

● Continued on Page 134



• At left are two scenes from "They Discover America," a more than ordinary document of the New York World's Fair. This picture is notable for its snappy photography and many interesting scenes overlooked by other World's Fair cinematographers.

Film REVIEWS that contain an idea or two...

REVIEWING of amateurs' films by HOME MOVIES' technical staff serves two objectives: first, it gives the conscientious filmer the honest and constructive criticism he desires; and, second, the reviews printed each month invariably contain ideas and suggestions that are of benefit to other filmers.

Any amateur, whether or not a subscriber to HOME MOVIES, may avail himself of its free criticism service. His film will be reviewed and rated one, two, or three stars. An animated leader, indicative of the rating, is then attached and the film returned, together with a detailed review and criticism.

The best film reviewed each month is selected for the Movie of the Month and described with

• Below is scene from "Retribution," 3-star 8mm movie reviewed in this issue, and at right, a scene from "Dally's Dilemma," a 16mm production also reviewed here.



illustrations in a special article in HOME MOVIES.

Among the interesting films reviewed during the past month are the following:

"THEY DISCOVER AMERICA"

★★★

700 feet 16mm—By J. L.

Continuity: This is another film of the New York World's Fair, but it's a good one! Two things make it more than an ordinary picture: first, this filmer gave the picture a reason for existence by making it a story of two boys visiting the Fair and showing, virtually through their eyes, the many interesting things they saw; second, fine, snappy editing does much to sustain interest right up to the final scene.

The two lads are cut in occasionally, but briefly, and each time they are doing something different. In other words, they don't just walk into the scene and gawk. They're either walking, sitting, pointing, or eating ice cream cones, etc.

Most shots are not over five seconds in length. Some are shorter. The only time a scene is given more footage is when interesting action requires it. Seven hundred feet of film with the average shot less than five seconds in length means this filmer has approximately 350 separate scenes in his picture! Some are merely a different angle of a preceding scene, or a closeup following a long or medium shot. But with this type of picture, frequent changes of camera setup are very important to maintain interest.

Another feature of this picture is that it includes scenes of so many things overlooked by others who filmed the Fair. This filmer evidently took time to explore the Fair thoroughly, getting the lay of the land, *before* bringing his camera into action. So many Fair filmers did not, with the result they ran out of film before shooting some of the most interesting sights and exhibits.

Photography: Notable is the consistently good exposure throughout this picture and the fact the camera was held firmly on every scene. Scenes are well framed for composition, and good angles are frequent.

Editing: As already hinted, this is the strong feature of this picture. Every scene is kept to minimum footage, and only the action shots are allowed to run for any length of time.

Titling: Titles are brief and to the point and sufficient to carry the story along interestingly.

Equipment: Bolex 16mm camera equipped with Dallmeyer 15mm f/1.5 and Hector Rapid 1" f/1.4 lenses; exposure meter; Bolex Cine Fader; and an Eastman Pola Screen.

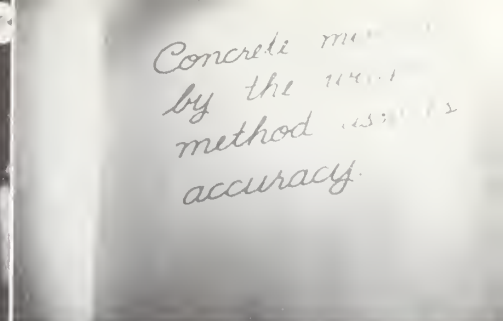
"RETRIBUTION"

★★★

100 feet 8mm—By W. J. B.

Continuity: It's all about a "moidah." The picture opens with a man entering the scene, briefcase in hand. Obviously a merchant, he has just entered his home, with the day's cash receipts in the case. As he counts out the cash, he is startled by a sound at the front door. A closeup shows the door knob turning slowly, evidently by someone on the outside. The man continues checking the cash. Presently a hand bearing a revolver is thrust in front of the man. Startled, he looks up into the menacing eyes of a bandit.

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Documentary of a city chosen

MOVIE of the MONTH

By J. H. SCHOEN

QUITE a number of amateurs in recent months have achieved notable success producing civic documentary films. One's home town is so full of interesting filming possibilities when viewed from the documentary angle, it is obvious many serious-minded filers, eager to do something "important" with their cameras, are overlooking the very opportunities they seek.

In making a documentary film of the civic activities of one's city or town, there is opportunity to serve one's community in addition to the pleasure to be derived from making the picture. In many cities, for instance, the need for instructional films on the subject of Safety has furnished incentive for amateurs and amateur groups to produce documentaries which brought the producers considerable prestige and, not infrequently, cash remuneration.

Then there is the city or county government, the operation and ramifications of which are all too little understood by the average citizen, just waiting for its activities to be recorded on film. And a very interesting film it can make, too, whether it be the city of New York or Thermopolis, Wyo.

Such a filming accomplishment is "Home Town," a documentary of the city of Fresno, Calif., produced by West W. Champion of that city, and honored as the Movie of the Month for March by the editors of HOME MOVIES. Filmed in 16mm black and white, it runs 1600 feet in length.

The Public Works Department of Fresno has for many years used still photography as a means of keeping progressive graphic records of all its principal projects. From these pictures, from time to time, enlargements were made and mounted on placards. These have been displayed in many cities on the West Coast and in the East. They have also proven of great benefit in enlightening Fresno residents on department activities, and are continually displayed for this purpose in the foyer of the Fresno City Hall.

From this the idea came to Mr. Champion that

a movie film based on the same subject material might be useful in showing the city's activities to the public and to school children in more complete detail than was possible with still pictures. Also, a permanent record of the period would be preserved. The plan was laid before the Commissioner of Public Works, who gave unanimous approval and arranged for full cooperation by all branches of the department.

THE picture begins with scenes showing the many transportation facilities afforded to and from Fresno: air lines, railroads, bus transportation, and the fine paved highways which lead into the impressive business district and thence through the residential section. At this point we are shown the progress of the city—the construction of new

• Continued on Page 142

• Above are enlargements of 16mm frames from "Home Town," an amateur production selected as the Movie of the Month for March. Over a year in the filming, final editing of the picture was only recently completed. Pictured below in characteristic pose is West W. Champion, who produced the film.





• Tact and diplomacy beget cooperation in securing pictures from otherwise difficult sources. In one instance, tactful handling of custodian of one Colonial landmark brought assistance of porter and lights in the filming of famous portraits.

Teacher's vacation filming planned for **CLASSROOM** use . . .

By GEORGE W. CUSHMAN

"TEACHERS can do their schools a great service by filming their vacation movies from an educational viewpoint and then using them later in the classroom." This statement was the essence of an address given before the Iowa State Teachers' Convention recently by Fred A. Pennington, Des Moines Junior High School history teacher.

"Practically every teacher these days takes a camera along on summer trips, primarily to record the places visited and experiences encountered. Many of these cameras are movie cameras, and with a very little change, often no change at all, the scene can be made useful in future teaching, while at the same time serving as a personal movie diary of the trip."

Mr. Pennington uses both movies and stills in his vacationing. "When there is no action in the scene, I use my miniature camera, but where there is any kind of action at all, the cine is put into use. The miniature camera is good where long study of a subject is required, since the slide can be left on the screen for minutes at a time, but this is usually offset by the ability of the movie camera to give better comparison of size, dimen-

sions, etc., by panning the camera slowly from top to bottom, side to side, and getting depth through action."

Students show greater interest in pictures which have been shot by the teacher, Mr. Pennington has found. Obviously, the teacher can better answer questions about pictures he himself has made than about those rented from film libraries. Also, Mr. Pennington frequently uses his material to supplement rented films for the reason it often supplies data and visual information omitted in the commercial films. Because the teacher has seen the places and visited the people, the subject is much closer to the student and his interest is heightened.

"Expert photography isn't absolutely essential in good films of this kind. A good rendition of the subject is the main thing, for students as a rule are not too critical of photography. Of course, the teacher should try to make as good a picture as possible of the subject, but he needn't let a slightly inferior slide or length of film keep it from delivering its lesson to the students."

Mr. Pennington emphasized that teachers who take pictures with this view in

mind are doing the small school a great service. "Many of the smaller schools do not as yet have an elaborate visual program, and teachers are helping immeasurably to promote this system by using their own films in the classroom." He also revealed that another teacher in the same school was now taking pictures for classroom work. Recently they arranged to make pictures for each other to be traded between classes during the school year. "If every teacher in the school would do this very thing, just think how soon the school would have an extensive visual library," Pennington added.

IN HIS several summers of doing this type of picture taking, Mr. Pennington has found several pointers which he passed on to those attending the national convention. "School teachers who are taking pictures for educational use will often find themselves admitted to otherwise closed places. Many times just the mention of this fact will result in unusual filming privileges. Tact and diplomacy must often be resorted to and the observing teacher will soon find there is a technique to the right approach." Mr. Pennington related one of his experiences in this connection.

"While traveling in the South last summer, I wanted some interior scenes in Betty Washington Lewis' home in Fredricksburg. When the attendant answered the door, I stated my mission and met with a rather cool reception. When I tactfully hinted the pictures were for the students of my class, I was cheerfully admitted. When I explained that, for the pictures I wanted, the light wasn't quite bright enough, the attendant called the porter and told him to get a floodlight they had in the basement, and to assist me in every way he could. This was perhaps a little exceptional, but it does show how a little tact will provide a key to otherwise locked doors.

"Another experience of this kind hap-

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• Below is one of many scenes filmed of small tobacco fields operated by tenant farmers of the South. Having actually filmed it, teacher was better qualified to describe scene to students.



Use of recorders gaining . . .

Home recording units now on the market are making possible further experience among school groups experimenting with actual synchronized sound films. Sound-on-film cameras are not as yet popular among student groups, but the low expense of disc recording is expected to grow rapidly among amateur groups.

One producer advertises synchronization with the camera and projector through use of his recorder and added improvements. Also, home recorders are useful to make a commentary along with the film where no attempt at synchronization has been intended.

The use of records as a teaching aid in correct pronunciation is also rapidly gaining in popularity. The student's voice is recorded and played back so that he may hear his own mistakes and correct them.

Stage plays presented via 16mm

Treatment of many stage plays when made into movies differs so slightly that motion is lacking and the movie is merely a stage play on the screen.

Intention of this very thing, however, was the desired result by Fox Movietone recently when they filmed Maxwell Anderson's stage play "Journey to Jerusalem" exactly as it was presented on the stage, complete to curtain raising and lowering between acts. Shooting was completed in four days exactly. Careful camera technique and exceptional lighting presents a favorable presentation of the stage play.

Should the venture receive a good reception, producer Joseph Pollak intends to bring more plays to the public via 16mm sound film.

So. America locale for documentaries

Current trend in professional production is along South American lines due to foreign markets being closed because of the war. Films with South American themes such as *Down Argentine Way* may be expected to continue throughout the winter and spring.

With this trend in mind, Armand Dennis (*Dark Rapture*, *Wheels Across India*) is reported to have left for South America on January 15 to complete arrangements for his next production

there. He intends film to have both documentary and entertainment value, distribution to be made by one of the major film companies.

Dennis, deft at handling primitive people appearing before his cameras, describes his technique used with the pigmies in *Dark Rapture*: "The ordinary procedure with explorers is to either make a big show for the pigmies or try to show them the superiority of the white man. Sometimes fear is used.

"In filming *Dark Rapture* we used exactly the opposite psychology. Arriving in the land of the little fellows we noticed them at once scurrying off into the woods to hide, and, also, to get their spears and prepare for war, if war it was to be. We pretended not to have noticed them. We went about setting up out tents and other equipment and proceeded to enjoy life as though no one was around. Soon they put in an appearance, one by one, but still we made no motion which would show we had seen them. Finally they became curious.

"Usually the white strangers had made the offensive, but our strategy was to let the pigmy bring about first contact. Finally they knew we saw them, but still we gave them nothing more than an unconcerned look. Convinced we meant no harm, their curiosity got the better of them. They came out of their hiding and proceeded to obtain our good-will, pre-

paratory to learning what was in our equipment.

"We let this go on for two or three days, slowly becoming fast friends with these little fellows. Instead of our being their guests, they were ours. Rather than getting them to entertain us, we entertained them. Finally all barriers were broken and we were one of them. From this time on we used our cameras freely and recorded for the first time many new episodes in the life of the pigmies."

Documentary film programs

The Institute of Arts and Sciences of Columbia University and the Association of Documentary Film Producers are sponsoring jointly a series of documentary film programs concerning world problems as they are today. The series, called "Living History," presents programs on alternate Monday nights at the McMillan Theater at Columbia University and includes *And So They Live*, dealing with life in the Kentucky hills; *Youth Gets a Break*, a film built around the NYA; *Power and the Land*, dealing with rural electrification, and similar subjects.

New Releases

Land of Liberty

M-G-M release of production sponsored by the Motion Picture Producers and Distributors Association. At present available only to theaters; non-theatrical plans not yet announced.

The motion picture industry's contribution to the New York and San Francisco World's Fairs was two and a quarter hour historical movie made up of stirring scenes from motion pictures produced by the major and minor film companies in the past 25 years.

Thousands who saw the film asked if it would be exhibited later at home. In reply, the film industry has cut down the initial footage to feature length and is releasing it for showing in the nation's theaters.

Cecil B. DeMille served as editor of "Land of Liberty," which includes over a hundred well-known stars from as many productions. James T. Shotwell of the Carnegie Endowment for International Peace supervised the historical aspects, keeping the film from becoming a propaganda medium. The result is one of the greatest historical film documents of our time.

In a thrill-packed hour and forty minutes the picture sketches American history from the time of the first settlers through the important periods and up to the present day.

Every school child and student of American history should see the picture. Wise school superintendents will dismiss class when the film is shown so that pupils may witness this deft cavalcade of Americanism. Many of them will grasp more from the movie than hours from the text book.

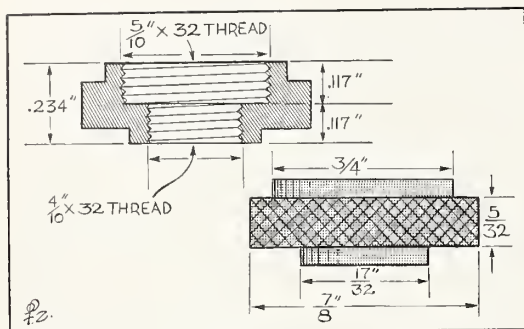
The film has its rough spots, and at times the action is pretty strong for young minds, but the impressions gained more than make up for these detriments. The continuity runs surprisingly smooth considering the way the film was assembled. All profit on the picture will go for war relief in Europe.

Journey To Jerusalem

Produced and released by Theater-on-Film, Inc., 1619 Broadway, New York, N. Y. Motion picture of the stage play. 16mm sound; 90 minutes.

This is the first of a contemplated series of successful Broadway stage plays filmed exactly as produced on the stage. Written by one of America's greatest playwrights and Pulitzer Prize winners, Maxwell Anderson, the story concerns a Passover pilgrimage to Jerusalem by young Jesus and His family; His trouble in getting through the gates at Jerusalem, and His eventual recognition as the Messiah.

• Continued on Page 147



Lens Adaptor

The accompanying sketch gives details for making a lens adaptor that will enable owners of Univex cameras to use other 8mm camera lenses such as those for the Keystone and the Revere. It can be turned out of brass or aluminum by any machinist and the cost should not exceed \$1.00.

This adaptor also makes it possible for the Univex owner to purchase standard mount lenses which he may use later on a better camera. The adaptor proved very useful to me, as it made it possible to use better lenses on my Univex for making titles, etc.

Here are the dimensions: Overall thickness, .234 inches; hole for Keystone lens, $\frac{5}{16}$ of an inch, 32 thread cut .117 deep; hole for mounting on Univex, .400 of an inch, 32 thread cut .117 deep. Outer rim is knurled. Overall diameter, $\frac{7}{8}$ of an inch.

—I. W. Fillingham.

New Use for Polaroid

When color films appear too red, a polaroid filter placed in front of the projection lens will greatly improve color quality. In fact, I found the use of a polaroid filter improves 80 per cent of the films—both black and white and color—that I have projected through it and this includes films considered perfectly exposed.

Also, the use of a Fade-O-Scope (an arrangement of polarized filters) in front of the projector lens permits regulating intensity of light so that over-exposed films may be projected quite satisfactorily.

—Adelbert Jones.

IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward words adoptable to your use.

THE EXPERIMENTAL

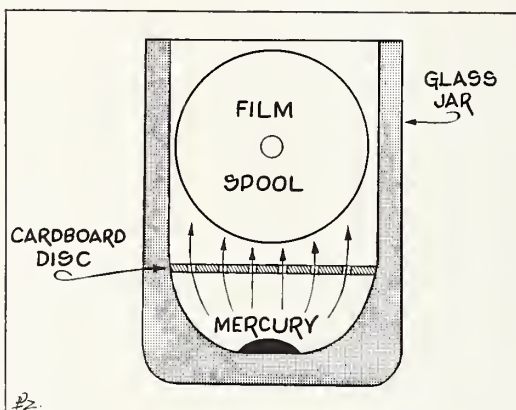
Non-slip Tip

Amateurs experiencing trouble with drive belt slipping on the grooved pulleys of the projector may remedy this fault by applying a strip of electrician's friction tape in the groove of the pulley, forcing it snugly into the groove with point of a pencil or screwdriver. Any ragged edges that may develop on the tape may be trimmed with a razor blade. The tape will last for several hundred projections before requiring replacement.

—Robert C. Davis.

Hypersensitizing

Any amateur can obtain all the equipment necessary for hypersensitizing movie films with mercury from his neighborhood druggist. Required is an airtight container and a small amount of mercury. The druggist can supply a half-pound size china ointment jar with screw cap—the type with the rounded inside bottom as shown here. Cut a disc of cardboard so that it fits snugly about half an inch from bottom of jar, as shown in sketch. Punch disc full of holes. Paint inside of jar with flat black paint. When paint is dry, place a drop of mercury about the size of a pea in bottom of jar, replace perforated disc, and place roll of film in jar, standing it on edge on disc as shown.



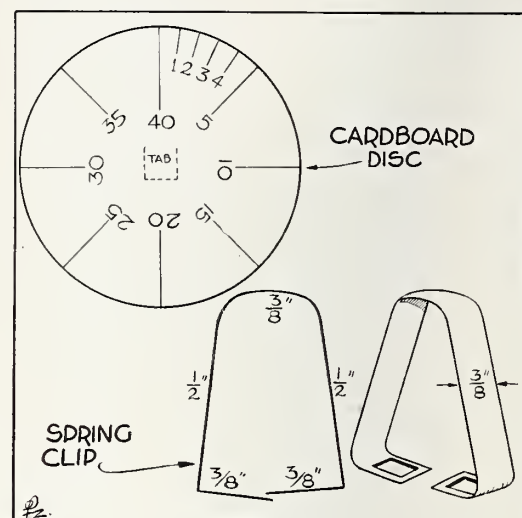
In spite of the fact that I always follow recommended exposure for type A Kodachrome, my pictures are usually too dense for good projection. Now I hypersensitize the film after exposure by placing it in jar and leaving it there for 50 hours with the lid screwed down tight. Results on screen are splendid. Faces of subjects that heretofore appeared a reddish brown hue are now a true flesh color and my color pictures as a whole are brilliant and full of true color tones.

—David H. Thomas.

Frame Counter

Because the frame counter on the side of my Eastman Cine Special is so small and moves so rapidly, I found it difficult to read the dial as it revolved. A knowl-

edge of the exact number of exposed frames being necessary in rewinding for fades, dissolves, and other trick shots, I solved my difficulty in the following manner:



The square winding nut on the Special revolves once for every 40 frames exposed, the same as does the frame counter. I made a cardboard disc, as shown, 4 inches in diameter and calibrated it from 1 to 40 around the edge. Then I had made a spring clip $\frac{1}{2}$ inch long which would slip over the winding nut by means of holes cut in the open ends of the clip. A tab cut at the center of the cardboard disc provides a simple way of fastening the disc to the closed end of the clip.

The spring clip is a piece of bent spring metal $\frac{3}{8}$ inch wide. The two open ends, which are bent toward each other, each has a hole cut slightly larger than $\frac{1}{4}$ inch square which is the size of the winding nut. By pinching the ends of the clip together, the holes come into line and slip over the nut. Very little tension is required to support the weight of the cardboard disc, and the ease of reading the frame numbers is greatly increased.

—J. O. M. Van Tassel.

Camera Handle

The use of a handle attached to any cine camera permits a firmer grip to be taken on it and makes for steadier pictures. I found the wooden handle of a popular priced coping saw had a threaded screw that fitted perfectly the threaded opening in the base of my camera. At the bottom of the handle, I fitted an ordinary screw-eye to which I attached a wrist loop of leather.

Keeping the camera-holding hand away from the front of the camera in this way solved my problem of inadvertently placing my fingers or hand before the lens while shooting.

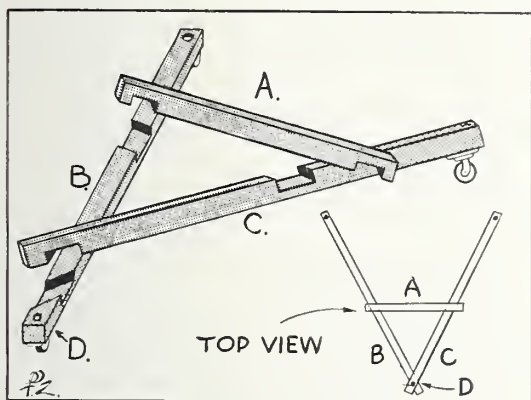
—O. A. Kimbrough.

C I N E W O R K S H O P

Tripod Dolly

Sketch shows construction of a simple portable tripod dolly that can be knocked down in a jiffy and carried with tripod. There are no screws or bolts to get lost and it may be assembled into a rigid unit in less time than it takes to tell it.

Three pieces of wood finished $1\frac{1}{2} \times 2$ " are machined as shown. Care must be taken so that member "A" fits accurately, thus holding the remaining two members firmly in place. Ball bearing casters are fitted to the longer pieces, and these should be of good quality to insure a smooth movement of the dolly.



The recesses, shown at "D" in sketch, are made with brace and extension bit and provide anchorage for tripod legs. Further rigidity may be insured by tying down camera by means of a rope or cord from tripod head to center of dolly or by cinching each leg separately by means of a short length of cord which may be attached at each corner of the dolly for this purpose.

—R. Shull.

Footage Guide

Persons not content with the film footage meter on Eastman Cine-Kodaks, models Nos. 20, 25 or 60 can determine the exact point where the leader ends and the film starts by letting the spring motor run down completely while the camera is empty, thread the new roll of film through the upper part of the sprocket wheel with the end in the gate, directly in back of the lens. Wind the spring motor with eleven half-turns and depress the starting button to run off enough film to complete the threading of the film, fastening the end to the take-up spool. Then run the motor for a second or two to make certain that the loops are maintained, close the camera and allow the spring motor to run down completely once again. When this has been done the $3\frac{1}{2}$ feet of leader will have been run off and the film will be in position to take pictures without having to wonder whether or not all the leader has been run off.

The starting point on other make cam-

eras can be determined readily by determining the number of revolutions of the sprocket wheel to each turn of the winding key, then counting the number of teeth on the sprocket wheel. Multiply the number of teeth by the number of revolutions per turn of the winding key and divide the result into 280 which is the number of frames in $3\frac{1}{2}$ feet of leader.

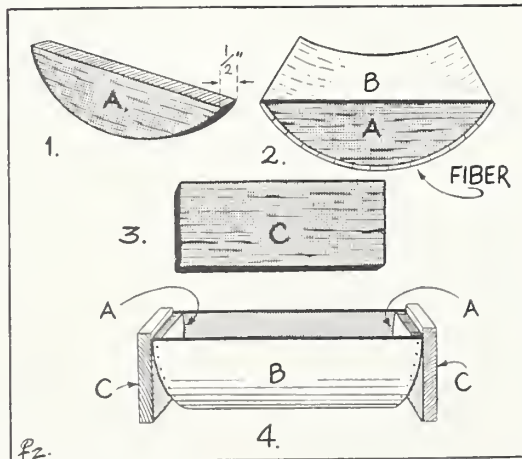
If the camera lens is removable, the exact starting point can be determined by watching the film through the lens aperture. The perforations in the center of the film indicate the point where the leader ends. These perforations are just at the front end of the film so do not try to find them after the reel is half exposed and has been turned over to expose the other half of double-run 8mm film. Incidentally, use the slowest camera speed in looking for these perforations, lest they slip past unseen, thereby fogging the film.

—M. J. Yeoman.

Processing Tray

A low cost tray for processing home movie films, one that requires a minimum of solution, may easily be made by the amateur by following accompanying plans. The pieces "A" and "C" are made from half-inch pine. The radius of the rounded edge of pieces "A" will depend upon the radius of the drum or rack to be used.

The tray is formed by tacking a piece of horn fiber on the rounded edges of members "A" as shown in Fig. 2. The horn fiber should be soaked in water for



about five hours to soften it sufficiently for bending. After fiber has been tacked to the rounded end pieces, the two side supports "C" are nailed to the ends as shown in Fig. 4.

The whole unit should then be given two coats of acid-resistant paint.

—Geo. C. Jenkin.

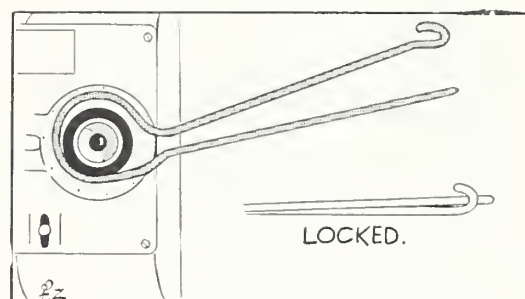
Fading Device

Making fade-ins and fade-outs by opening or closing the lens iris is simple

gadgets, tricks and short cuts contributed by Cinebugs

and effective with the average cine camera provided some means is attached to the lens for moving the iris ring while operating the camera.

A very practical iris control lever may be quickly made from a short length of



spring wire as shown in the sketch. It is bent to fit snugly around the iris ring of the lens and the two ends are formed so they lock, similar to a safety pin. The lever is instantly removed by unlocking the ends which release pressure of the holder around the iris ring.

—W. D. Garlock.

16mm Enlargements

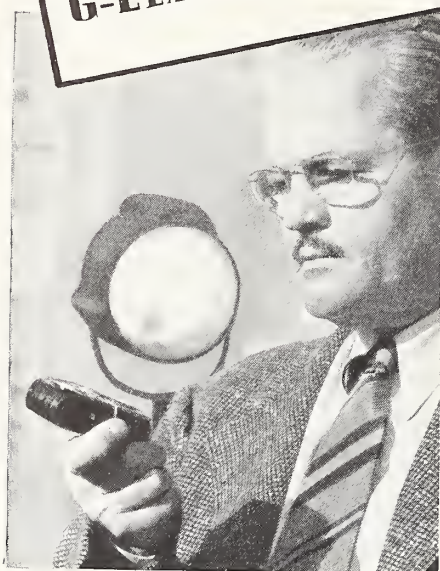
I find that the best way to make satisfactory enlargements of frames of 16mm film is to follow the established method of photographers—first make a negative. To do this, select the frame you wish enlarged. Using a small section of positive film, make a contact negative by inserting the two films with emulsion sides together in an ordinary printing frame. If a printing frame is not available, place the films between a piece of cardboard and a panel of glass and give a quick exposure, using a 25 watt lamp at a distance of about two feet.

Develop the positive film "negative" in a fine grain formula for best results. Place the negative in an enlarger.

After the positive film "negative" has been developed in a fine grain formula, it is ready for making enlargements. I used a regular miniature enlarger for this and got good 5 x 7 prints. Amateurs who do not have enlargers will find their photographic dealer will make enlargements at nominal cost. I find this method less expensive than projecting the image direct on a piece of cut film, and my prints are of maximum sharpness.

—George Burns.

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Mask shots and montages . . .

• Continued from Page 117

the film, only the scene which shows through the hole in a black mask will actually be photographed, and the rest of the film which was masked off can be photographed again, provided the part already exposed is covered up by another mask.

With this knowledge we can proceed to make a montage shot with four different pictures on the screen at once, one in each quarter of the frame. Cut one quarter out of a blank mask, as shown in Fig. 3, and put the mask in position, say, 4" to 6" in front of the lens. Then make a note of the reading on the footage indicator, as the film will have to be wound back to the starting point for the other shots. Another method of marking the film is to open the camera in a dark room and mark the starting point with a notcher, or by cutting a small "V" in the edge of the film with sharp pointed scissors. Then, with the mask in place, frame the scene in the quarter of the viewfinder which relates to the position of the hole in the mask. We can panoram or tilt if we wish while filming the scene but must bear in mind that all four scenes must be of the same length, and therefore the shots must be timed for a definite number of seconds.

Next back-wind the film to the starting point and change the mask so as to expose another quarter of the frame. In this particular instance we can use the same mask for all four shots simply by turning it over or around. Repeat the operation for the next scene, and so on until all four shots are taken. The result will be four different scenes on the screen at one time in different sections of the frame.

By setting the mask fairly close to the lens the four pictures will blend together without any distinct dividing line. This is a simple form of montage. After some experience one can make such shots with any number of scenes, and any kind of shapes for the masks (Fig. 4).

A true montage is where two or more pictures appear to overlay one another. The method would depend upon the effect desired, and the subject matter of the shot. Masks could be used in such a way that parts of one picture would be double-exposed on parts of another picture; that is to say, the masks could be placed so that part of the opening in one of them would cover part of the area of the opening in another.

A good montage is usually a result, not of photography alone, but of artistry. A successful montage depends upon the choice of pictures to be used in it, and the arrangement of them, as well as the conveyance of a meaning; photography plays but a minor role.

To come back to the type of shot where there are four pictures—one in each quarter of the frame, as previously described—there is one important thing to bear in mind, *i. e.*, that all exposures should match. None of the four shots should be over-exposed, or under-exposed, in relation to the others. An exposure meter is useful in this case to balance the shots. Compensated processing, as used by the processing stations of the film manufacturers, will not correct exposure errors in a case like this, unless the same error occurs in all four shots, that is to say, unless they are all over-exposed to about the same extent, or all under-exposed.

While it is not absolutely necessary, it is well to have the lens hooded between the lens and the mask, in order to insure that no light is reflected from the black part of the mask into the camera, as even black will record on the emulsion of the film if light is reflected from it at certain angles.

Some high-priced cameras are especially equipped for masking between the lens and film, that is, the masks fit behind the lens; and although such masks are precision made and very accurate where clean-cut masking is required, for other purposes the system of masking in front of the lens, while more cumbersome, has many advantages. With the latter there is a certain amount of control over the sharpness of the edges of the mask, and it is also easier to make additional masks as required. On the other hand, it has the disadvantage of requiring different sized masks for varying distances between lens and mask holder.

Important to remember is that in masking in front of the lens the mask is placed in the same position as we see the picture, whereas in masking behind the lens the mask is reversed. That is to say, to mask off the left half of the picture, the mask is placed to the left if it is in front of the lens; to the right if placed behind the lens.

• All Amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, on animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.

With **ADVANCED** *Cinefilmmers . . .*

Money Waiting!

Unbeknown to the amateur filmer, a Hollywood motion picture studio is prepared to pay handsomely for the original 16mm Kodachrome movies which he filmed of a volcano eruption in Hawaii. A copy of the sensational footage found its way into the projection room of a Hollywood film laboratory where sat a biggie from the interested studio. In transfer of ownership of duplicate print, filmer's name and address became lost in the shuffle. But there's a nice check waiting for him, once he's located, a task which the studio is exerting every effort to accomplish.

Films China Conflict

With the active aid and cooperation of the British, Rey Scott, explorer and lecturer, recently made some of the most thrilling 16mm Kodachrome movies of the war in China ever to reach the screen.

Some of the most sensational scenes have been purchased by a major Hollywood studio, and will be enlarged to 35mm for a sequence in a forthcoming production built around the Burma road incident.

The remainder of the footage has been edited into a highly interesting lecture film soon to be taken on a tour by Scott.

History of Bread

Paul Hoeffler, California scientist and explorer, is busily engaged editing and titling the initial sequences of a 16mm Kodachrome film which he is producing on the history of bread making. Film depicts the making of bread from earliest Indian methods to present-day scientific factory methods. Pictured in detail is manner Indians cultivated corn, reduced the grain to flour, and method of baking the bread in primitive clay ovens. In contrast will be sequences yet to be completed showing how the modern-day loaf of bread is



turned out in volume production by large baking institutions.

When completed, prints will be available for distribution among schools and other interested groups.

Bird Life

Ed Harrison and Frances Roberts of Los Angeles, are producing a series of 16mm films in color on bird life for educational purposes. First episode deals with life of the Golden Eagle and shows habitat of this majestic of all Eagle species building nest, and rearing young.

Production of entire series will take the couple into practically every state in the Union and into Canada and Mexico.

Switches to 16

Herman Bartel, New Rochell, New York, amateur whose 8mm Kodachrome picture, "Angels Are Made of Wood," won the Lloyd Bacon Trophy in Home Movies' 1940 Amateur Contest, recently traded his 8mm equipment for 16mm. A prominent commercial artist, Bartel's new 16mm equipment will enable him to produce more serious work in the field of cinematography. Already he is busily engaged on the film he will enter in Home Movies' 1941 contest; also on a documentary film in Kodachrome of an yet undisclosed subject.

Kodachrome for Tests

Recent experiments in the use of Kodachrome-loaded 16mm cameras by Hollywood studios for shooting screen tests, proved so successful, practice has now become general with all major studios. Mobility of 16mm



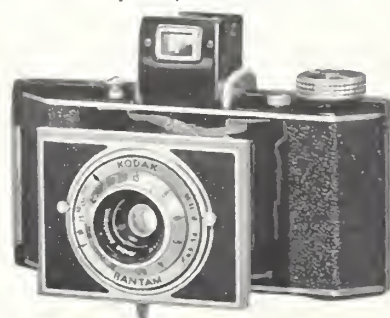
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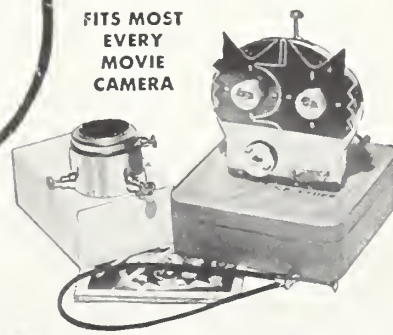
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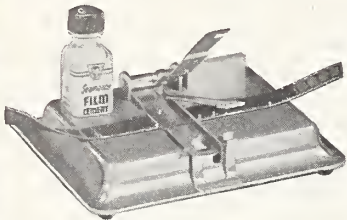
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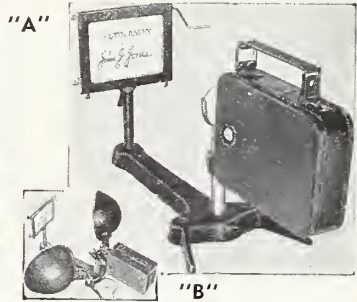


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equipment plus conservative low cost of Kodachrome versus Technicolor, establishes practice as important new phase of professional motion picture production.

Hawaiian Tuna

Len Roos, now firmly established in commercial picture production in pineapple and palm-fringed Hawaii is scheduled to start shooting March 1st on a 16mm color motion picture for a prominent Hawaiian tuna packer.

Included in schedule are some thrilling shots to be

made on mid-Pacific Tuna fishing banks showing modern native methods of gathering this important food-fish for Hawaiian canneries.

When production of picture is concluded it will be given wide distribution by the sponsor in North and South America.

Recently completed by Roos, is an educational picture covering Tuberculosis Prevention work on the islands, copies of which are scheduled for distribution and exhibition in the United States.

"Running Gag . . ."

• Continued from Page 125

repetition of the gag or action, with a subtle hint of a surprise to come, that provides the laughs. The first time the action is seen, the audience usually makes no special note of it. The second, and perhaps even the third, time brings no response; but by the time the scene is repeated the fourth and fifth time, it starts to bring the laughs.

There is practically no limit to the number of times a gag can be repeated in a single reel. If a gag is clever and not too long, it can be repeated as many as a dozen times in a picture.

This gag type of humor is usable with any type of film, whether it be travel, news-reel, family record, or photoplay. Furthermore, it is especially recommended to the amateur because it doesn't have to be made at the time the rest of the film is photographed, but can be thought up and photographed after the film has been completed, as was the case with "Checking Off the Budget."

In the early days the professional used the running gag for all it was worth. Today, its variations are so many that even the careful observer has trouble in detecting it. Not only have the professionals used the same piece of action in one film, but through whole series of films, and also the same gags have been successfully employed by the same actor in different pictures. One of the best examples is Harpo Marx's everlastingly chas-

ing his one worldly weakness—blondes! He sees a blonde, smiles, and then gives chase. The Marx fan is so used to this action that whenever a blonde appears in any scene in a Marx Brothers' picture, one expects Harpo to smile and run, and in fact the audience is disappointed if he doesn't.

Of course, if the action is funny, it brings greater laughs—and brings them sooner—but this isn't always necessary. One gag which has been overworked by both professional and amateur is that of a fat person always eating. With this gag, whenever food is brought into the picture, the next scene shows the fat person eating. Perhaps toward the end of the reel the fat fellow is eating more slowly, and finally at the end he is sitting down, so full he can hardly take another bite.

An example of another gag which gets a laugh at the beginning was seen recently in a boys' camp promotion film. Near the start of the picture, a big boy playfully throws a pan of water on a smaller lad. The little fellow picks up his towel and gives chase. A few minutes later another shot of the chase appears, and laughs begin to come from the audience. A little later the chase is seen again, and again there are laughs. Every few minutes this same chase is shown, and each time it brings laughs. While other campers are playing ball, the big boy appears, disrupting the game,

followed by the smaller boy and his ever-waving towel. At the swimming pool we see the chase again, but this time the principals are in swimming suits. The picture closes with the sun sinking in the west. The scene starts to fade out. The audience is led to believe that's all of the picture, but just before the "End" title flashes on the screen, a silhouette shot from a low angle of the two boys against the western sky gives the audience a final laugh.

Although the running gag is an easy medium for providing comedy relief, there is a certain amount of care which should be given to it. Whereas any kind of action is usable, the best is that which seems very much in place in the film. Timing also plays an important part and the editor should watch this carefully when cutting in the gag scenes. The first scene of the series can and should be full length, say, perhaps five or six seconds. The second and perhaps the third repeat can be equally as long, but from that time on the gag scenes should be shortened. By the sixth or seventh time the scenes should be cut to one or two seconds in length. The audience will get used to the scene to such an extent that in many cases merely the appearance of the actor alone will bring a chuckle.

If a gag scene is too long, the laughs will start to die down long before the action has finished, and this more than likely will result in the additional repetitions becoming boring rather than comical. At this point the editor should remember the old vaudeville slogan, "leave 'em laughing."

FOR REEL FELLOWS

Now being readied for distribution among members of the Reel Fellows is a production credit title card carrying the words, "A Reel Fellow Production," and including the Reel Fellows insignia. This title is printed in white upon a panel of clear celluloid so that it may be used over photos or pictorial backgrounds of the individual's own choosing.

Also to be made available to all amateurs soon is a series of similarly printed main titles. Such titles, printed on celluloid, will greatly enhance the ability of amateurs to make colorful titles in Kodachrome.

Information PLEASE

Damaged Film (Samuel Del Pazzo, Ardmore, Pa.)

Q. I am sending you a section of one of my films on which the emulsion appears to have run while film was stored. Can you tell me what caused this?

A. You failed to state where this film was stored, but evidently it was near heat, for the damage was caused, not by moisture alone, but also by excessive heat. You may have moistened the humidifying pad too much and then stored the film in too warm a place which only served to hasten the condensation of the moisture in the pad.

Cine films should be stored in a cool place, dry or only moderately humidified. There is a special feature elsewhere in this issue dealing with the subject of caring for films which gives some excellent advice on humidification and storage.

Wide Angle Lens (J. H. Brown, Chicago, Ill.)

Q. Which lens—regular, wide-angle, or telephoto—would you advise using for shots to be made from observation platform of moving train, some in slow motion?

A. For the slow motion shots, the wide-angle lens will be best, as it will give a better impression of faster movement of the train due to the wider angle, which will cause perspective to recede faster.

Use of the regular or telephoto lens would give the effect of slower motion of the train.

Stills to Life (H. B. Krueger, Minneapolis, Minn.)

Q. I wish to make several scenes wherein a still picture is made to suddenly come to life, such as a sot in a photo album. How should I do this for best results?

A. Unless you have some specific snapshots or photos in mind, the best way to gain this effect is to shoot your action scene first, then make an enlargement of the very first frame and use this as your album shot. Thus with

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

your album shot spliced in as your lead scene, it would suddenly come to life—assume action—at point where action scene was spliced to it.

Most effective way to shoot the album shot is to use titler and focus camera so part or all of album page shows in scene, then gradually zoom camera down to picture until it exactly fills frame. In this way there will be no noticeable jar between shot and that of the action scene which follows it.

Processing (Arthur Beckwith, Oakland, Calif.)

Q. I am enclosing a home processing formula and wish to ask your opinion as to its adaptability for use with fast emulsion films. Also, is it imperative that I always use distilled water in compounding home processing formulas?

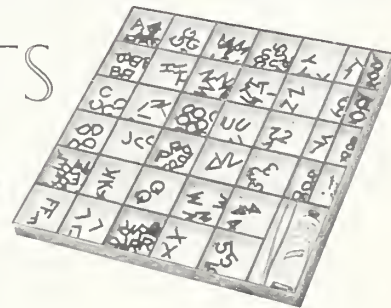
A. The formula submitted may be used with any emulsion, although the developing time may vary, which can be determined by test. There is no substitute for making test strips and experimenting with them. As a rule, though, you'll find that the faster the film emulsion, the longer is the developing time required.

Distilled water isn't absolutely necessary unless the tap water of your community contains an overabundance of natural chemicals which may affect the developer.

Auxiliary Lenses (Peter N. Patois, Duluth, Minn.)

Q. Although it is customary to use auxiliary lens of a different diopter rating when shooting ultra-close-ups at various distances, I have heard that it is possible to gain critical focus

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Keystone K8—F 3.5 lens.....	16.50
Keystone K8—F 2.7 lens.....	23.50
Keystone K8—F 1.9 lens.....	33.50
Filmo Companion F 3.5 lens.....	36.50
Filmo Sportster F 2.5 lens.....	53.50

16mm CAMERAS

Cine-Kodak B F 6.5 lens.....	\$10.00
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Cine-Kodak B F 1.9 lens.....	40.00
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Stewart-Warner F 3.5 lens and case.....	15.00
Victor 3 Camera F 3.5 lens and case	35.00
Filmo 70 E F 2.7 lens and case.....	80.00
35mm Kinamo F 2.7 Tessar and case	30.00
Keystone A-3 Camera F 3.5 lens.....	20.00
Keystone A-7 Camera F 2.7 lens.....	28.00
Keystone A-7 Camera F 1.9 lens.....	49.50
Cine-Kodak Special F 1.9 lens and case	275.00
Cine Ansco Camera F 3.5 lens.....	17.50

8mm PROJECTORS

Filmo 122D Projector, 500-watt bulb	\$72.50
Revere 8 Projector, 500-watt bulb....	47.50
Kodascope 8-70 Projector, 500-watt bulb	43.50
Keystone R8 Projector, 500-watt bulb	33.50
Keystone G8 Projector, 200-watt bulb	18.50
Keystone M8 Projector, 300-watt bulb	23.50

16mm PROJECTORS

Kodascope C Projector, 100-watt bulb	\$ 7.50
Kodascope E Projector, 500-watt bulb	39.50
Kodascope EE Projector, 750-watt bulb	45.00
Standard S Projector, 500-watt bulb	29.50
Keystone A 72 Projector, 300-watt bulb	27.50
Keystone A 81 Projector, 750-watt bulb	45.00
Keystone A 75 Projector, 500-watt bulb	37.50
Filmo Model S Projector, 500-watt bulb	69.50
Filmo Film Master Projector, 750-watt bulb	98.50

LENSES

1" F 3.5 Teletar lens 8mm cameras.....	\$18.00
1 1/2" F 3.5 Teletar lens 8mm Cameras	24.00
1 1/2" F 2.7 Britar lens 16mm Cameras	29.50
1" F 1.9 Berthiot Cinor lens 16mm Cameras	25.00
1" F 1.5 Wollensak lens 16mm Cameras	32.50
2" F 3.5 Berthiot Cinor lens 16mm Cameras	22.50
3" F 3.5 Berthiot Cinor lens 16mm Cameras	37.50
2" F 3.5 Wollensak lens 16mm Cameras	22.50
3" F 4 Wollensak lens 16mm Cameras	30.00
3" 3.4" F 3.3 Wollensak lens 16mm Cameras	31.50
1" F 1.4 Zeiss Biotar for 70 A Filmo	45.00
1" F 1.3 Schneider Xenar for 70 A Filmo	42.50
2" F 3.5 KA Telephoto Cine Special	30.00
15mm F 2.7 Wide Angle Lens Special	25.00
3" F 4.5 KA Telephoto lens Kodak BB	20.00
4" F 4.5 KA Telephoto lens Cine Special	35.00

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over a wide range of distances, using but one auxiliary lens when such a lens is placed before a camera lens in focusing mount. Can you verify this? Also can you give me any definite information or examples of this theory?

A. Yes, when an auxiliary lens is used before a camera lens in a focusing mount, changing the focus will also change the focusing distance of the combination of camera and auxiliary lens. For example, the following table shows the range of focusing distances available through use of a 1-diopter auxiliary lens:

Infinity	40 inches
15 feet	32.3 "

Surprise opening, snappy finish for movies...

• Continued from Page 120

be quite a trick to hit upon a good opening. You hadn't intended to film a "story" of any kind, so your picture is just a series of shots without any particular idea involved. In this case, look over your shots to give you a clue. If your daily work keeps you confined and your film record shows strenuous activity while at the beach for a week, begin your picture with the result of this unaccustomed exposure to sun, wind, wave, and exercise. You are sitting on the porch; a friend drops by; as you raise to shake hands, you groan and sink back into your chair in great pain. Your friend, in surprise, asks what in the world happened to you, and you mutter: "Beach... Vacation." From here you can proceed directly to your vacation shots, finishing on the shot of your friend listening sympathetically. Corny perhaps, but it does have audience interest.

Surprise is an element that can be used in creating an interesting opening. Get your audience set for one thing—then put a twist on the story, still observing unity with the rest of the picture. For example, mother is giving a surprise, birthday party for little James. The opening shot shows her putting the cake on the table. Next she takes a peek to assure herself that little Jamie is quietly amusing himself in his bedroom, unaware of the impending

10 feet	29.6 "
8 feet	27.9 "
6 feet	25.4 "
5 feet	23.8 "
4 feet	21.6 "
3 feet 6 inches	20.3 "
3 feet	18.8 "
2 feet 8 inches	17.6 "
2 feet 4 inches	16.0 "
2 feet	14.9 "

This table is based upon metric calculation, using 1 meter (39.37 inches) instead of 40 inches for the focusing power for 1 diopter. It is more accurate, possibly too accurate, for our purpose, but is the accepted method of figuring for those skilled in optics. There are uncontrollable factors in the use of auxiliary lenses with a focusing mount due to the fact that a portion of the

dioptric power is created by focusing while another portion is created by the addition of the auxiliary. Because of this, extreme accuracy is desirable.

The method of computation is as follows: First, convert the lens setting into inches and determine its dioptric value by dividing into 39.37 inches. Then add the dioptric value of the auxiliary lens and convert the total into inches. For example, with a lens setting of 2 feet, which is 24 inches, we have a dioptric value of 1.64 diopters. Adding our 1-diopter auxiliary gives us a total of 2.64 D., which will focus at 14.9 inches.

party. The guests are trooping up the walk; mother hurries to the door; cautions guests not to make any noise until little Jamie appears; she turns to call him. Cut to shot of little Jamie already seated at the table, waiting expectantly, and your birthday party will have started off in high gear, to the enjoyment of the audience.

Introduction to the documentary film is somewhat simpler to achieve than any of the other types. This is

due to the form of the documentary, presenting, as it does, either a problem or an argument to be solved or proven. Since the end or conclusion is clearly foreseen—in fact is the basis on which the documentary is built—it is a matter of working backward to get a proper opening. A clear statement of the problem or argument, together with those scenes that most forcibly present either, will, in most cases, suffice.

Exposure Meter Guide

	SCHEINER		WESTON			SCHEINER		WESTON	
	Day	Mazda	Day	Mazda		Day	Mazda	Day	Mazda
AGFA					GEVAERT				
16mm SSS Pan.....	29	27	100	64	Super Reversal.....	23	21	24	16
16mm Hypan.....	24	23	32	24	Panchro.....	20	18	12	8
16mm Panchromatic.....	21	20	16	12	Ortho.....	21	17	16	6
16mm Supreme Pan. Neg.....	27	25	64	40					
16mm Finopan Neg.....	23	21	24	16	GENERA				
16mm Positive.....	12	8	3	..	Meteorpan.....	23	21	24	16
16mm Plenachrome.....	20	..	12	..	Normal Panchromatic....	20	18	12	8
8mm Twin-8 Hypan.....	23	21	24	20	Super Ortho.....	21	17	16	6
8mm Filmopan.....	18	16	8	5	Movetone Ortho.....	19	13	10	3
					Semi-Ortho.....	18	12	8	2
DUPONT									
Reg. Pan (Rev.) Type 321	20	18	12	8	KIN O LUX				
Sup. Pan (Rev.) Type 302	29	28	100	80	No. 1.....	16	..	6	..
Superior-2 (Neg.-Pos. or					No. 2.....	18	16	12	..
Reversal) Type 301....	26	25	50	40	No. 3.....	26	24	50	40
Type 314 Pan (Neg.-Pos.					CONSUMERS				
or Reversal).....	21	20	16	12	Ortho.....	18	..	8	..
Positive Type 600.....	12	..	2	1/6	Panchro.....	23	21	24	16
Sound Recording Positive					Colorchrome.....	18	..	8	..
Type 601.....	17	9	6	1					
EASTMAN					HOLLYWOOD				
16mm Super XX Pan....	..	..	100	64	S. S. Pan.....	26	25	50	40
16mm Super X Pan.....	24	23	32	24	Pan.....	21	20	16	12
16mm Safety.....	20	18	12	8	Semi-Ortho.....	18	12	8	2
16mm Sound Pan.....	23	21	24	16					
16mm Pan. Negative....	23	21	24	16	UNIVEX				
16mm Positive.....	16	10	5	3	Standard.....	17	14	6	..
8mm Super X Pan.....	23	21	24	16	Ultrapan.....	20	18	12	6
8mm Regular Pan.....	18	16	8	5					
Kodachrome (8 & 16mm)	18	14*	8	3*	GRAPHICHROME				
Koda. "A" (8 & 16mm).	18*	21	8*	12	Regular.....	18	10	8	3
					Plus.....	20	17	12	6
					Superpanex No. 100....	29	27	100	64
					Superpanex No. 24....	23	21	24	16
					Colortone.....	18	10	8	3

*With filter.

HOW I KEEP MY CAMERA BUSY...

MOVIE-MAKING IDEAS FROM READERS

Monthly Diary

When we bought our camera and projector, my husband and I decided we would not let home movies become just a "fad" with us to be dropped as soon as the newness wore off. So we started what we called our "Monthly Diary." In other words, we planned to do something interesting every month—things we had frequently planned to do, but didn't get around to, such as visiting the zoo and historical spots in our locality, and the many local parks—and to make movies of these places. Or perhaps the boat races in the spring; football in the fall; and, of course, our vacation trip.

Not only have we gained greater enjoyment from these trips, but we now have a month-by-month record of our activities to refresh our memory at the end of the year—and a library of films that is also a source of pleasure to our friends.

—Mrs. Walter T. Mullen,
Oaklyn, N. J.

Events of 1941

This year I have inaugurated a movie program certain to keep me and my camera busy. I have started a film that I am calling "Events of 1941." It is to be a sort of newsreel of local happenings during the current year, with the idea that it will appeal to residents of our community rather than be a strictly personal film.

I intend to film scenes picturing the different seasons; community events such as the local Fair; progress of work on a local dam; important parades; and all notables and prominent people who may visit our city. Already I have shots of the Elks' New Year's Day Celebration and the Annual Straw Hat Parade. I am now making plans to film skiing activities in nearby mountains.

I have also made preparations to film scenes of unlooked-for events such as

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm or 16mm) and containers.

Address letters to Editor,
HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

fires or wrecks. Arrangements have been made with the night clerk of a local hotel to call me should a major fire break out during the night anywhere in the city. A newspaperman has kindly consented to phone me at once should some event take place that would make interesting movies.

—Edgar M. Thornton,
Walla Walla, Wash.

Camera Always With Him

I find the most practical way to keep my camera busy is always to have it with me, and the most convenient method for this is to continually carry my camera in the glove compartment of my car.

Recently in this city there occurred two general alarm fires. On both occasions, due to having my camera loaded with film and in my car, I was able to get to the scene quickly and get swell movies of the fire from a select spot.

On another occasion, a dirigible flew over the city. I went out to my car, got my camera and captured some swell shots of the ship during its flight.

When Presidential Candidate Wendell Willkie visited this city last fall, again I hopped into my car and was soon on the scene making valuable historical movies.

There are many times when, coming home for

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SUPERIOR PAN

This new reversal film has the extreme sensitivity needed for good indoor shots. Its speed is also of use outdoors for slow motion work, scenes with very poor lighting and views employing a heavy filter. The emulsion possesses wide exposure latitude and good non-halation properties. The image, when projected, has excellent pictorial quality and a pleasing warmth of tone.

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For general outdoor use, this standard speed "pan" is ideal. Daytime light conditions fall well within the range of a lens. Bright scenes take f:16; average scenes, f:11. The panchromatic color response, the wide latitude and anti-halo protection combine to produce an excellent screen result. The image produced has a brilliant gradation that retains the sparkle of sunlight.

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BETTER FILMS for BETTER PICTURES

lunch, I find my children engrossed in interesting play. Unknown to them, I take my camera from the compartment of the car, train it upon them unobtrusively, and thus I have secured some excellent shots unposed and in perfectly natural moods.

—Dave Cohen, Lynn, Mass.

Camera on the Job

I am a construction engineer and have always kept photographic records of projects on which I have worked. About a year and a half ago it occurred to me that moving pictures of actual operations would be

much more valuable and far more interesting to review than a collection of stills. This has since proven to be true. Movies I have made of the construction work show the method of doing the job much better, and in addition, prove entertaining to my friends.

At all times I keep my camera loaded and in my car, and as each new operation begins, I'm always prepared to get my shots. By the end of the job, I have a complete motion picture record of just how each phase of the job was done.

—Martin Green, Banning, Calif.

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use With Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:							
		3	5	6	8	12	16	20	40
One No. 1 Lamp	3½	...	f2.8	...	f3.5	f4.5	f5.6	f6.3	...
	4	...	f2.8	...	...	f4.5	f5.6	f8	...
	4½	f1.9	...	...	f3.5	...	f4.5	...	...
	5	...	...	...	f2.8	...	...	f6.3	f8
	5½	f1.5	f1.9	...	...	f3.5	...	f5.6	...
	6	...	...	f1.9	...	f2.8	...	f3.5	f6.3
	6½	...	...	...	...	...	...	f4.5	...
	7	...	f1.5	f1.9	...	f2.8	...	...	f5.6
	7½	...	f1.5	...	...	...	...	...	...
	8	...	...	...	...	f1.9	...	f3.5	f4.5
	8½	...	...	...	f1.5	...	...	...	...
Two No. 1's or One No. 2 or One No. R2	9	...	...	...	...	...	f1.9	...	...
	10	...	...	...	...	f1.5	...	f1.9	f2.8
	11	...	...	...	...	...	...	...	...
	12	...	...	...	...	...	...	...	...
	13	...	...	...	f1.5	...	...	...	...
	14	...	...	...	...	...	f1.9	f2.8	f3.5
	15	...	...	...	...	...	...	...	...
	16	...	...	...	...	f1.5	...	f1.9	f2.8
	3½	...	f3.5	f4.5	f5.6	f6.3	f8	f11	...
	4	...	f3.5	f4.5	f5.6	f6.3	f8	f11	...
	4½	f2.8	...	...	f4.5	f5.6	f6.3	...	...
Three No. 1's or One No. 2 and One No. 1	5	...	f3.5	f4.5	...	f5.6	f6.3	f8	...
	5½	...	f3.5	f4.5	...	f5.6	f6.3	f8	...
	6	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8	...
	6½	f1.9	...	f2.8	f3.5	f4.5	f5.6	f8	...
	7	...	...	...	f3.5	f4.5	f5.6	...	...
	7½	...	f1.9	...	f2.8	f3.5	f4.5	f6.3	f8
	8	...	f1.5	f1.9	...	f3.5	f4.5	f5.6	...
	8½	...	...	...	f2.8	f3.5	f4.5	f6.3	...
	9	...	...	f1.9	...	f2.8	f3.5	...	...
	10½	...	...	...	...	...	...	f6.3	f8
	11	...	...	...	...	...	...	f6.3	f8
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	12½	...	f1.5	...	f1.9	...	f2.8	...	...
	14	...	...	f1.5	...	...	...	f2.8	...
	15	...	...	...	f1.5	...	f1.9	f2.8	f3.5
	16	...	...	...	f1.5	...	...	...	...
	3½	...	f4.5	f5.6	f6.3	...	f11	f18	...
	4	...	f3.5	...	f5.6	f8	...	...	...
	4½	...	f4.5	...	f5.6	f8	...	...	...
	5	...	f2.8	f3.5	f4.5	f5.6	f6.3	f8	f11
	5½	...	...	...	...	...	...	...	...
	6	...	...	...	...	...	...	...	...
	6½	...	...	...	...	...	...	...	...
	7	...	...	...	...	...	...	...	...

*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See table of contents). This data based on interiors and subject of medium color. For light colored subjects and interiors close diaphragm one-half stop. For dark colored subjects and interiors open diaphragm one-half stop.

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• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF YOU have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include such information as the type of film and developer used, lights, exposure, etc. Send along a sample if possible and don't forget to enclose a self-addressed stamped envelope if you wish a reply by mail.

Q. Is there a regular titling film? If not, what film is best recommended for titles?—G. J. D., Ripon, Wis.

A. There is no film made especially for titles, but the film most widely preferred for this work is "positive" film. Intended primarily for the making of positive projection prints from negative film, it therefore is "color blind," slow in sensitivity, contrasty and has fine grain. The last two qualities especially make it ideal for title work. It is quite inexpensive, selling for about a cent a foot when processing is not included, and since it is not sensitive to any but the colors at the higher end of the spectrum, it may be safely handled in a dark room under a red light.

This positive film is developed to a negative only. The values, therefore, are reversed.

If reversal film is preferable, the slower, and also cheaper, films are better, since these films have more contrast than the super sensitive emulsions, and contrast is essential in titles. (Positive film can also be reversed.)

Q. I notice very little in your articles and in your Title Trouble column about color titles on color film. Why is this—don't you favor them or are the makers of color titles so far advanced that they never ask for help?—S. C. N., Joplin, Mo.

A. No, we get questions concerning the making of color titles and print those

having general appeal and interest. Probably the reason they seem so few and far between is that on nine points out of ten they are handled the same as black and white titles, that is, as to exposure, composition, wording, length, necessity, and so on. About the only difference is that they have color and obtain their contrast in the correct choice of colors. Developing of titles at home, which brings us from 60 to 70 per cent of our inquiries, is, of course, without color titles.

Yes, by all means, we do favor color titles. Nothing is more beautiful to start off a color epic than a well-executed main title in full color, and as long as color titles don't dominate the film, they're OK.

Q. Every month I hope to see a title centering guide for my camera, which is of foreign make, but so far have been disappointed. How much longer will I have to wait?—D.S.J., San Francisco, Calif.

A. That I cannot answer; but in the meantime why don't you make one of your own? It is a very simple procedure. Take a piece of newspaper and set it up in front of your camera at whatever distance you intend shooting most of your titles or close-up subjects. The camera should of course be on a tripod or other firm support. Take a colored pencil, blue, for instance, and outline on the newspaper the exact field you see through the finder.

Being careful not to move either camera or paper, expose a few frames; two or three are enough. When exposed, take a magnifying glass and determine the exact field included on the film. Note this on the same piece of newspaper with red pencil. From this time on, when the camera is placed at this same distance, the finder will cover the blue area while the camera lens records the red.

You can make such charts for various distances and fields, and workers desiring

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Single 8	7.00	2.15	.80
16mm	12.50	3.50	

SUPER CINEPAN REVERSAL—Not Scored

Speed 24-16 - Non-Halation Base

	400 ft.	100 ft.	32 ft.
Double 8	\$12.00	\$3.35	\$1.25
Single 8	6.50	1.90	.70
16mm	11.75	3.25	

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other fields than those published thus far in HOME MOVIES can make them in the above manner.

Q. I have in mind a neon sign which would serve fine as a title, but it flashes on and off with another sign in such a way that it is impossible to get a long enough shot of it for my title. Would slow motion be advisable in order to get enough frames, provided even this would give me the sufficient number?—C. K. DeV., Bloomington, Ill.

A. You can figure this out by timing the sign in seconds and multiplying by 4 (the factor used in slow motion at 64 frames per second). If this will give you the correct number of seconds for the title, and there is enough illumination for a slow motion shot, this would solve your difficulty. Also, you might shoot for a

few seconds, stop when the change takes place, shoot when your wording flashes on again, stop for the next change, and so on, until you have sufficient footage. (Use a tripod for this last suggestion.)

But to me the easiest (and cheapest) method would be to photograph the sign with a still camera, make a print and then photograph the print with your movie. If the shot is to be done in Kodachrome, do the same thing, copying the Kodachrome shot, which should be illuminated from the rear.

Q. I have decided to get a printing press and type with which to make my titles and would like to know what size type looks best on the screen. Tests with 36-point seem to give the best results and am wondering if you think this is about right.—S. E. L., Erie, Pa.

Ever tried making titles . . . ?

• Continued from Page 122

this method is the uneven lighting from top to bottom. Even though slight, it is noticeable. Another caution is to keep the light from reflecting into the auxiliary lens for the flare of light will produce a circle of blur and ruin the title. When we are sure that parallax has been eliminated, title area is correct for distance, auxiliary lens is correct for distance, lighting is proper and exposure determined, we are ready to push the button. If we do not get a professional title, then we have forgotten something and whatever error we make should serve as an example to avoid the same technique on the second attempt.

Several references have been made to the use of positive film and as many are probably unfamiliar with the term, we shall touch upon the relative value of positive as compared with reversal.

When duplicate prints are made from an original negative, the printing is done upon a film base which is less expensive and of simple structure, as the shading of black and white in its various tones will print only as the negative permits. Therefore, we are not concerned

with the panchromatic effects. The emulsion on positive film is of the simple still picture type and responds in much the same way. This film, although designed for the use of laboratories in making duplicate copies, is sensitive enough to tungsten light to photograph a fairly true reproduction. With a Weston speed of 6, it is possible to obtain plenty of detail with average size apertures. Of course, we must consider that since it is a simple film emulsion, we actually produce a negative just as we would with a still camera. This film cannot be reversed, but if a positive copy is desired, it is then necessary to contact print the original with another film of the same type. If this film were used exclusively for the use of titles, as we describe in this discussion, then the term positive film would be a misnomer as we produce a negative. However, it is called positive film because it is designed originally to accept the positive print from a negative.

It is only by a coincidental adaptation that this film is suitable for the photo-

A. You did not mention the lens nor the distance from title to lens, and these two factors make all the difference. Any size type can be made to appear any size on the screen, depending entirely upon the distance the camera is away from the area photographed. Ten-point type photographed close-up will look exactly the same on the screen as the same type style in larger point photographed with the camera moved back a foot or two.

Thus you can get any size type you choose, and regulate its size on the screen by the distance your camera lens is away from the title when it is being photographed. Since most type is sold by weight, the smaller fonts are the more economical, and since the results are identical on the screen, most workers prefer the smaller sizes.

graphing of titles. Now, we must consider that since this is photographing in a single process we are reversing our black and white. For example, the black letters on a white background will turn out the reverse which makes the most satisfactory title since the letters appear white against a black background. We could use negative film for this same process, but since it has the same qualities as reversal, it is more expensive than positive. An added feature of the positive in the use of titles is its availability in various colored stocks. Purple haze, the most common, is a purple base sensitized with the same emulsion as white stock, but the white portions will have the purple tint in the finished picture. Amber is also a popular color. The complete range runs through yellow red, blue lavender and pink. There are no extra charges for the color when ordered in positive and the effects are startling when properly combined with color pictures.

Black and white can be tinted and this is often done to take care of short lengths, special dyes being

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on the market for this purpose. As far as the quality of photography is concerned there is no difference, so it is obvious that positive film is a popular choice being less expensive and just as efficient.

One factor of exposure can be mentioned in connection with the making of titles and that is the use of slow camera speeds to increase exposure. Unless there is animation to the title, there is nothing lost and there is the advantage of increasing the range of exposure on a still subject. Fades can be speeded up or slowed down through this method and the method is often employed professionally.

There is a very satisfactory method of fading titles without a vignette and that is by changing the location of the light. Remember this, however, that with reversal film in order to fadeout, it is necessary to draw the light slowly away from the title but in using positive film, this would create a white strip which is very undesirable. Therefore, to fadeout a title on positive film, it is necessary to over-expose, or throw more light onto the title.

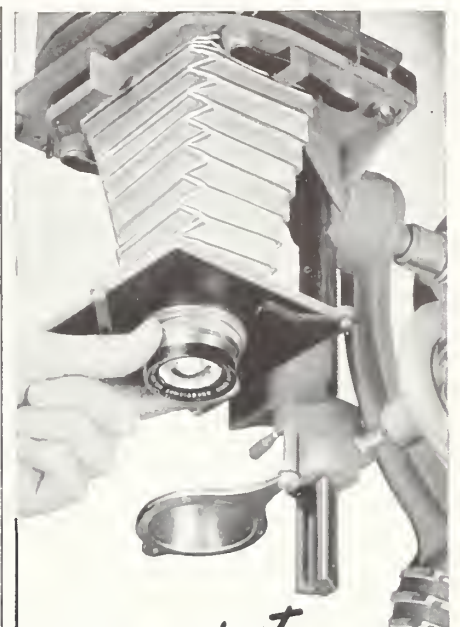
The use of the diaphragm is also possible in creating fades and is a very reliable way of making the fade-in and fade-out match. Positive film with its property of deep contrast which is greater than negative stock produced some very satisfactory fading effects but a little experimenting may be necessary to obtain control over its properties in order to produce uniform results. For those who wish to use positive film, take this word of advice: Respool your film before putting it in the camera in order to bring the emulsion side next to the lens. Positive film is not usually spooled for this purpose and when titles are to be made, it is well to get the image on the film in the same manner as in picture work. Otherwise, the light must pass through the film base before exposing the emulsion and the result is still a satisfactory title, but it will be out of focus in the projector and will require refocusing each time a title appears. This is quite a nuisance and will cause you

to feel disgusted with it each time you project your picture. Also for simplicity in splicing titles to the picture material, your emulsion sides will match and there will be less chance of error in reversing your letters on the screen.

Trick titles are interesting to make and this opens an avenue for some pleasant scheming in producing unusual effects. However, the finished result is seldom worth the effort as the use of trick titles is usually frowned upon by experts unless it serves to introduce a scene that is consistent with the trickery. For amateur picture work the temptation to take advantage of the opportunities to use trickery are so numerous that one should hold himself in check lest he spoil the picture by too much of it.

Reverse action is interesting and is accomplished by filming the title upside down and with individual block letters tied to strings, they may be pulled out of the scene in irregular order until all have disappeared or fallen over. The reverse effect on the screen will show the letters to fall into their proper places and the title will close with the letters in perfect reading order. This is only one sample of the many variations of reverse photography. The pleasant effects which we produce with any title work are usually the result of careful planning and it is always advisable to spend sufficient time in preparation to allow for smooth operation during the actual filming.

Until an amateur has made his own titles, he has not unfolded the complete fascination of cinematography. There is a great pride in beholding upon the screen a successful result of an idea woven into a title. I urge those who have never made titles to gamble a short roll of inexpensive film to become acquainted with the thrill of title making. You'll never believe the depth of the enthusiasm gained in this art until you experience it yourself and once you do, it will be easy to locate those scenes which need titles and require very little encouragement to go ahead.



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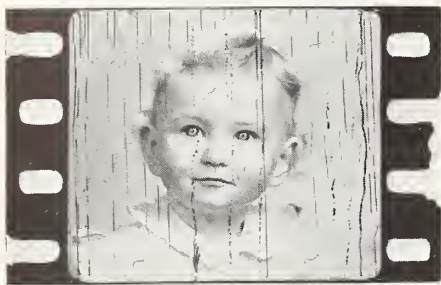
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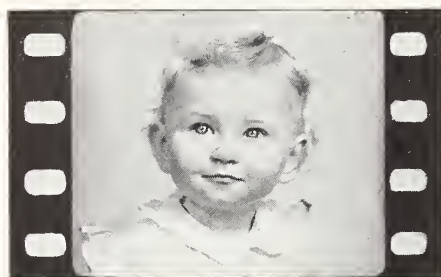


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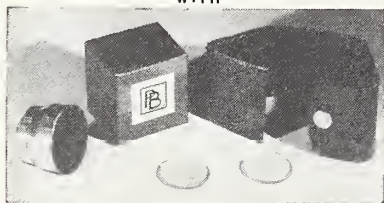
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Documentary, movie of the month . . .

• Continued from Page 127

homes; the expanding of the city into hitherto unimproved territory which serves to introduce the functioning of the city's Department of Public Works.

The next sequence depicts the laying of new concrete sidewalks and curbs in newly developed residential districts. This is gone into in great detail to impress upon the observer, and particularly the taxpayer, the special care which the city takes to insure only the best in concrete construction.

Following this are scenes depicting the grading and surfacing of new streets, and then the maintenance and repair of streets, curbs, and alleys.

At this point we must describe the exceptionally fine subtitles which are to be found in this picture. They are undoubtedly among the best of amateur titling accomplishments reviewed in some time. Champion chose as a titling medium a large book on the pages of which were written the title text in longhand. Where a title was too long to be contained in one page, it was continued on the succeeding one, and the turning of the page lent additional class to the title.

Perhaps the most noteworthy feature of these titles is the manner in which they were lighted. Instead of plain, flat lighting, Champion placed his lights immediately over the reclining book, in which the titles were written, and then, in a very professional manner, placed some object between the light and the titles that cast very pleasing shadows upon them. The effect may be seen in the reproduction of one of the subtitles which appears at the beginning of this article.

"Longhand lettering" Champion explained, "was used to provide reading culture for school children and the choice and arrangement of simple words seemed most appropriate to make it possible for even a small youngster to do his own reading."

One of the most interest-

ing sequences, perhaps, shows the construction by Fresno's Street Maintenance Department of the rotary brooms used on the mechanical street sweepers. A title informs that one of these brooms lasts but six days. Frequent replacement is necessary, therefore the city found it more economical to build their own. The construction is shown from start to finish in a well-edited variety of medium and closeup shots.

Throughout the picture, medium and closeup shots are frequent. Champion has mastered this technique of cinematography to perfection. There is little doubt he has spent considerable time analyzing the filming and editing style of the professional, and "Home Town" is evidence that he knows how to apply what he has learned. Human interest, too, is maintained throughout the picture through frequent inclusion of interesting closeups of workers. Among the most notable were shots of laborers, engaged in spreading hot asphalt, lacing on the heavy asbestos-protected shoes worn for such work; a street laborer dozing beneath a tree during his lunch period; and others.

The picture proceeds to show the city's system of collection and disposal of refuse, and the garage where the fleet of collection trucks are washed, serviced and kept in repair. Next we are shown the functioning of the city's water system, the source of water, and the method whereby equal pressure is maintained throughout the city district.

Following this is an extensive sequence showing the construction and maintenance of sewers; disposal of sewage; and the farm where sewage water, after having passed through the purification process, is allowed to seep back into the soil. Part of it is used for irrigation of the city's farm and closing scenes show the various products and cattle raised on the farm, situated outside the limits of the city.

Quite evident is the fact

that Champion devoted considerable study before starting to film this picture of the various subjects; this in order to make logical transitions from one episode to another. For instance, all material was arranged in progressive form — street paving was placed before street maintenance; water supply before waste water disposal; sewer construction before sewer cleaning, etc. Each subject was carefully weighed as to importance and given its allotted footage. Transitions were considered of paramount value and were in most cases "staged" in order to produce a smooth flowing continuity.

Filming operations were spasmodic over a period of a year, since it was necessary to cover activities in all seasons of the year. In spite of this, Champion achieved a perfection in photography not always attained by professionals. The studio cameraman, shooting with negative film, has a certain amount of latitude to work with in the matter of exposure. If he misses by as much as one full stop one way or the other, it is readily corrected by the laboratory during developing. Not so with the amateur. When he's off any considerable degree, it shows up on the film regardless of the processing laboratory's limited ability to render some measure of correction.

This picture from the beginning to the final scene is as consistent in exposure as though it had been filmed by

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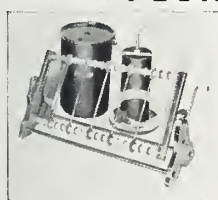
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the negative-positive process. There is no appreciable variation in exposure in any one scene, and that is an accomplishment worth talking about in a production running 1600 feet.

No less commendable are other qualities of the photography—the sparkling sharp focus; composition; camera angles; and the absence of pan shots. Only once is there any movement of the camera that might be termed a pan; but the move-

ment is so slow, so smooth, it is scarcely noticeable.

One of Hollywood's pioneer motion picture producers, and now president of an important film laboratory, sat with the editors while reviewing this picture. He declared Champion's work in all departments to be the equal of any professional's. Which in our estimation is a tribute equally important as the Movie of the Month.

Print your titles . . .

• Continued from Page 115

will charge for this service by the hour plus a small cost for the metal which may be returned later for refund.

Next the type is locked in the metal form or "chase" as it is more properly known. After a little practice, one becomes adept at centering the title in the chase so that the printed title card is accurately lined up for ready use in the titler.

After this step, we are ready to print the card. Ink is placed on the ink table from which it is distributed over the type by soft rollers as the press is operated. The title card is placed on the platten, the handle of the press moved downward, and the impression results. This is a very quick and simple operation, yet requires a little preparation beforehand to insure an even impression so making clear, crisp titles. It is advisable to make two or three impressions of each title to provide several from which to select the best; also to furnish an extra print of the title in the event accident should destroy the first one.

Another interesting use to which a small printing press may be put is the printing of main and subtitle text over photographic backgrounds or illustrations cut from magazines. Still another is to print the title on a panel of celluloid which may be placed over the illustration in the title card holder. In such cases, however, white ink must be used, or the aluminum powder process previously described.

Successful printed titles

depend to some extent upon the style or "face" of the type selected. If the type is too small, the title will be hard to read. If the character of the type is thin rather than bold, it may not photograph clearly.

Among the recommended typefaces for title making are the bold gothic types such as Vogue, Metro and Bernhard Gothic. Memphis and Karnak are two other faces embellished with serifs, and while not so bold, make pleasing and easily-read titles.

One important point to remember in making titles for home movies is that the comparatively smaller area of the home movie screen requires the number of words to the line in a home movie title to be much less than that in a theatrical picture, to facilitate easy reading by our audience. A "packed" title is not only difficult to read but must remain longer on the screen, requiring added footage.

12 point type is recommended for the average title for use in typewriter titlers. Capital letters of type of this measure are approximately 1/8" in height and provide four to six average words to the line.

Still another use to which a printing press may be put is that of printing inserts for one's pictures. Should a story call for the insert of a paragraph from a newspaper article, the paragraph may be set in linotype and easily printed. There are other uses, too. The active movie amateur offering frequent showings of his films in his home theatre, may print his own programs;



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tickets of admission; and announcements, not to mention the title labels for his film storage cans as well as the title of each picture on the leader strip.

Most popular of the small printing presses suitable for title printing are available from Kelsey Presses, Meriden, Connecticut. These are

small, compact, and easily carried from one location to another—an interesting feature for cine clubs desiring to add a press to their community equipment rooms.

By no means are these small presses limited to printing title cards for type-

writer titlers. Presses may be had for printing cards up to 9" by 12". We have dwelt here upon the smaller size only because the majority of amateurs are using typewriter titlers and because the smaller cards when printed offer all the advantages of those 9" by 12" in size.

Limitations of positive film . . .

• Continued from Page 116

would be quite contrasty. The blacks would be heavy and the whites almost transparent. The shadows would be quite light, and if sufficient exposure were given to bring out detail in the shadows, the highlights would be so dark they could not be printed. In such case the only remedy would be to under-develop. This characteristic of high contrast inherent in positive makes it a desirable film where good contrast is desired. Hence its popularity in making titles.

A great detriment in the use of positive film is the fact it lacks a non-halation backing. When light, coming through the lens, strikes the film it goes right on through the film base where it is reflected back to the emulsion, causing a halo or flare of light to appear around bright objects in a scene such as a white dress or shirt, or the reflection of sun on bright metal or glass.

Regular negative or reversal films are treated with a non-halation coating in the form of black or colored dye. This is a temporary application which readily comes off during the reversal or developing process.

There are several ways to cope with the halation problem when using positive film. One is to exclude from the scene as many white or brilliant objects as possible; another, to reduce exposure slightly; or to film bright objects, such as persons attired in light clothing, in shade or subdued light. Another way is to use positive film with a colored base such as amber which will tend to absorb much of the reflected light. Of course, this would mean the pictures would be amber in tone when projected, but if the amateur does

not mind deviating from strictly black and white, he will find the use of colored base positive the simplest cure for halation.

The developing formulae may also affect the ultimate result, and frequently some of the characteristics just described can be modified during processing. But this only adds to the fun and pleasure derived in filming

with positive—the low cost film which has become the medium of the home processor. In the meantime, happily pattering among his tanks and drums and solutions, the home processor looks hopefully for the day when a true, low-cost panchromatic film will be made available especially for his interesting branch of the amateur movie hobby.

Teacher films for classroom . . .

• Continued from Page 128

pened in the backwoods country of Tennessee. I wanted pictures of the people's huts, fireplaces, and other things, but I found cameras were positively taboo. I tried making friends with some of the natives, but it didn't do much good. Then I asked them if they would like to see some motion pictures of the north country where I live. They said they would and arranged for the backwoods people to come into town that evening.

"They were amazed at motion pictures in color, for many of these people had never seen them before. They asked for more, and I told them that was all the pictures I had. Then I told them that the north people would like very much to see pictures of their homes and gardens and that in all fairness to showing them these pictures they should let me take some pictures to show the people in my town. The school children especially would like to see them. This reached their sense of justice and from then on they not only permitted me, but begged me to take pictures of their homes. As a result I not only had permission

but cooperation from these people who only an hour before were hostile to cameramen."

More emphasis was placed on a few suggestions which Mr. Pennington hopes some day will become a sort of code for persons searching for visual education material. "I never 'sneak,' or 'steal' a picture. If a subject is positively forbidden, I put my camera away and make no attempt to film it. If, as is often the case with Indian pictures, a fee is required for taking the picture, I pay this and make no attempt to get out of it. 'Sneaking' of pictures will create ill-will among persons everywhere towards camera users and make the barriers higher instead of lower. If a person tells me I may take a picture for my own students but that I must not have it published

LAST MONTH'S COVER . . .

was erroneously credited to Murray Beliz, whereas it should have carried the credit line of Vernon Smith, president of the Sierra Camera Club, Sacramento, Calif., whose excellent camera work has captured awards in salon showings throughout the nation.

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or commercialized, I am careful to carry out his restrictions. I often plan on returning to former locations, and I do not want my bridges burned after me.

"Careful selection of a picture will often make it good for several classes or departments. The pictures of tobacco cultivation which I obtained has been used in Early American History classes to show the type of crops the early settlers grew; in the agriculture classes to display cultivation methods; in the biology and general science classes; in classes studying big industries; in social study classes who are learning about life of people; in classes on manufacturing; and to classes in geography.

All profited by this one picture."

Probably few teachers will become as deeply concerned with vacation picture making for classroom use as Mr. Pennington. "Although my pictures serve a dual purpose," he added, "they are still treasured records of my vacations." But it does seem to be more than just a hobby with Mr. Pennington, for he regularly plans his summer vacation jaunts according to the course of study he expects to follow the coming year. He is continually visiting and filming places which will be studied in his classes. Although his text books virtually plan his vacations for him, he enjoys it, for through the lenses of his cameras his students are able to go along with him.

Film reviews . . .

• Continued from Page 126

A cut to the bandit shows him demanding the cash. A tussle ensues between the two, ending with the bandit killing the man with a blow on the head with the revolver, and escaping with the cash.

Next we see the bandit entering his room, obviously much frightened. He endeavors to calm his unsteady nerves with several drinks, but the vision of the man he has just killed haunts him. No matter where he looks, the face is ever before him. He draws his revolver again, this time to shoot the image, when suddenly he slumps to the floor, a victim of heart attack. The picture closes with an insert of newspaper clipping chronicling his strange death.

Photography: The entire picture was filmed indoors, necessitating the use of artificial lighting which was capably handled. Particularly good was the manner of lighting face of dead man from low angle in order to obtain heavy eerie shadows on face. Exposure was consistently good.

Editing: Commendable. Every scene trimmed to minimum footage, so necessary to action of this kind. Only suggestion is shortening of opening. Picture would be just as effective with scene eliminated of man entering room; and

with scene of him at desk counting money made the opening shot.

Titling: Titles were made with aid of typewriter, well written, and well exposed.

Remarks: This film was entirely home processed and a very good job, too.

Equipment: Revere Camera with f/1.9 lens; three No. 1 photofloods in reflectors.

"DOLLY'S DILEMMA" ★★★
400 feet 16mm—By A. K. B.

Continuity: This interesting story was conceived especially for children. The opening scene reveals it is raining out-of-doors. A little girl laments the fact, while watching the raindrops splattering against the window pane. Presently she decides to invite some of her friends over to play.

As her playmates arrive, the rain has ceased falling.

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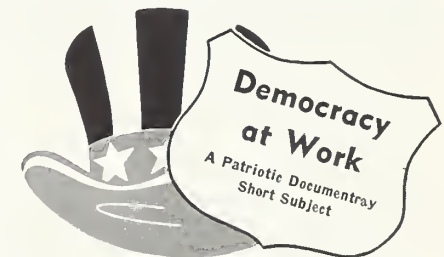
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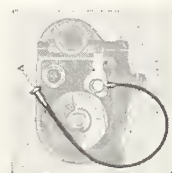
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The girl has prepared a tea party for them, and they play indoors. Two of the children play doctor and nurse. At the tea table, the girl's doll suffers an accident. Tea is spilled upon her and the doctor is called. The doctor arrives, examines the doll, and decides she must go to the hospital for treatment.

Outside, we see the ambulance hurrying to the call. A child's toy automobile has been rebuilt into an ambulance. The doll is rushed to the hospital, then placed upon the operating table where the doctor and nurse work feverishly over her. Soon the doll is prescribed in good

condition again, returned to its anxious mother, waiting outside, and the picture ends with the little mother wheeling the convalescent doll back home.

Photography: The opening scenes showing rain falling upon the window pane was quite effective. All interior shots were well exposed. More frequent change of camera would have helped. Changing camera angle often would make the picture move more rapidly. Where there is lengthy action in a scene, as with the operating scenes in this picture, a single setup for the camera makes the scene too static, with a tendency

to drag and relax interest.

Editing: Generally good. Some scenes were a trifle too long, as already suggested in the above photograph. This applies also to the opening. It is advisable always to make the opening scenes short as possible to set the tempo for the picture, and particularly as these scenes generally serve only to introduce cast and give a hint of the story.

Titling: All titles were typewritten and filmed framed in an artistic background design. A poetic style was followed in composition so appropriate for movies of children.

Amateur-built turntable outfit . . .

• Continued from Page 124

suitcase to make it sufficiently rigid to hold the turntables and amplifier. This was done by lining the four sides of the case with half-inch pine cut so it would come within one inch of the top of the sides. This allowed for setting the top panel flush with edges of the case.

The top panel was cut from a piece of three-quarter-inch plywood. Holes were then cut to accommodate turntable motors; also an opening at the front edge to allow for extension of the amplifier tubes and also for the speaker when lid was replaced on the case. Other holes were cut or drilled to permit setting up of the pickup arms, switches, and fader. The amplifier was mounted in the suitcase, bottom down—that is, with the tubes in upright position, as shown in the photo.

Location of all units on the panel depends of course on the make and physical characteristics of the various parts. However, placement of the pickup arms should be done with care to insure that larger 12-inch records may be played, and also that the head of the pickup will ride smoothly in the record groove with a minimum of scratching.

The wiring of an outfit such as this is quite simple and attention to the following details will make the task even easier and insure success: Solder all splices and connections with rosin-core solder. Use both rubber

and friction tape to wrap each splice. Use shielded wire on all sound wiring. Use only twisted pair wire on 110-volt supply lines.

By following the wiring diagrams which appear at the beginning of this article, assembly of the sound and power units may be readily completed. The only grounding necessary is that of the shielding on the cable

leading to the fader control. Ground connection may be made between the metal shielding and chassis of the amplifier.

The speaker leads should be soldered to the six-prong female receptacle and the receptacle then attached at a convenient location in the side of the case to facilitate easy connection with plug at end of speaker cable when

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

APRIL: "El Lobo," produced by Demetris Emanuel. A 16mm picture 400 ft. in length.

MAY: "From A to Z," produced by Vernon Altree, Stockton, Calif. A 16mm Kodachrome film 400 ft. in length.

JUNE: "Peetie," produced by Edmund Turner, Detroit, Mich. A 16mm Animated Cartoon, 400 ft. in length.

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo, N. Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack,

Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

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Home Movies 6060 Sunset, Hollywood, Cal.

outfit is set up for use. It is well again to caution here the importance of marking or coding the wires to insure proper connection to terminals of the receptacle. Crossed wires will only lead to trouble.

After you have finished building this unit, you'll be greatly pleased with its compactness as well as its performance. You'll enter a new and even more thrilling

phase of your movie-making hobby when you can augment your silent picture showings with a background of selected theme music. And, after a little while, you'll probably add a few sound effect records to your collection of recordings, and these will enable you to inject an added measure of realism into your films.

New releases . . .

• Continued from Page 129

Filmed entirely as presented on the stage, the film might sound dull, but careful lighting technique, close-ups at the right times, and a capable cast including Sidney Lumet as Jeshua, Arlene Francis, Arnold Moss, and others, make the productions a first class motion picture.

Broadway critics liked the play. The film, which received its premiere at Dartmouth College in January, will receive the same commendation. It is suitable for all types of audiences.

"*World in Flames*"—Produced by Paramount, distributed by Films, Inc., 330 West 42nd St., New York, N. Y. 35mm sound; 62 minutes. 16mm sound promised.

This documentary film presents the world trends during the years following the start of the depression in 1929 up to the present day. It depicts the rise of dictatorships in a weakened world and what the free peoples are doing about it.

The film moves smoothly and is well suited to any audience. Fits well into the rising trend toward patriotism.

"*The Private Life of the Gannets*"—(Producer not given.) Distributed by Post Pictures Corp., 723 Seventh Ave., New York, N. Y. 16mm sound; 11 minutes. For outright sale.

This is a much better than average nature film concerning the life and habits of the gannet, large white bird filmed off the coast of Wales. Ample closeups and slow motion reveal the grace and beauty of these web-

footed, fish-eating monsters (wing span over 6 feet).

The dive bomber may have been patterned after this bird as he swoops with full force toward his prey. His wings close at the last moment before entering the water, and gannets have been known to go 100 feet below the surface.

The film is ideal for nature studies, especially for those interested in bird lore.

"*Bears in Alaska*"—Produced by the photographic department under the Biological Survey, distributed by the United States Department of the Interior. 16mm sound; 10 minutes.

This wild life film was photographed in Alaska and depicts the various kinds of bears native to Alaska in their native habits and surroundings. Picture shows them getting food, playing, etc. Interesting, well photographed, well presented.

"*Bill of Rights*"—Garri-son Films announces the release of another film in the American Historical Series entitled "Our Bill of Rights" and made available the middle of February, just prior to the observance in some states of "Bill of Rights" week, February 17 to 23.

The new release, running 20 minutes on 16mm sound, is a short movie dramatization of the background and nature of our Bill of Rights. Other pictures in the series include "Our Constitution," "Our Monroe Doctrine" and "Our Declaration of Independence." Complete details may be secured from Garri-son Film Distributors, Inc., 1600 Broadway, New York City.

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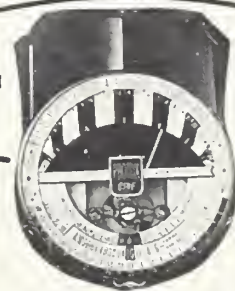
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2 VICTOR "250" Clamp Units were used to light this group, clamped to tops of doors at both sides of the camera.

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VER HALEN PUBLICATIONS

6060 Sunset Blvd., Hollywood, Calif.

It's new to me . . .

• Continued from Page 112

eras, color supplies, projectors and every other type of photographic equipment. Designed as the first supplement to the 1941 Fotoshop Almanac Catalog and including a Catalog Revision Section and complete descriptions and prices of recent new additions to the photographic field such as the Kodak Ektra, Kalart Compak, Acre Projector, Flash Brownie, Argoflash, Amco Focusing Spot, etc., it is now being mailed to all registered catalog owners.

Other photo fans interested in securing a copy without charge are invited to write to Fotoshop's Catalog Department K, 18 East 42nd Street, New York City, or call at either of Fotoshop's Two Stores, 18 East 42nd Street or 136 West 32nd Street, New York City.

Democracy At Work

Films Incorporated, national distributors of 16mm major films, announces a new production, "Democracy at Work," which is the first in a series on the subject of "Living History." Unlike the newsreel type of reporting film this is filmed as a documentary, boiling down recent news events into fundamental facts and conclusions as they apply to the defense of America. Among the many interesting scenes are the 3rd inauguration of President Roosevelt, the historic arrival of Lord Halifax, Wendell Willkie's trip to England, and summary of national defense activities.

16mm silent and sound as well as 8mm prints are available for home purchasers. The length of this subject is one reel. Full details may be secured from dealers or from Films Incorporated, 330 W. 42nd Street, New York.

Hy-Pan Reversible

Agfa-Ansco Corporation report increasing interest on the part of amateurs everywhere in their Hy-Pan reversible film, available in both 8mm and 16mm widths. Fully panchromatic

and of moderate emulsion speed, this film is ideal for all outdoor work in that it is highly responsive to all filters. Excellent results are reported by 8mm and 16mm amateurs alike who have used Hy-Pan for their winter movies. Price of Hy-Pan is moderate and includes processing.

Fotofade

Craig Movie Supply, Los Angeles, have acquired na-

tional distribution rights to Fotofade, a chemical in soluble form for making fades on 8mm or 16mm films after the picture is made. Fotofade offers the only known method of making fades in this manner. Said to be easy and quick to use, no special equipment is necessary. The Fotofade compound is dissolved in plain water and the film slowly immersed in it for the length of fade desired. One bottle is sufficient for hundreds of applications. Fotofade is on sale at principal photo dealers throughout the United States, according to the distributor.

"Latensification"

With no more equipment than a panchromatic safelight, any photographer can increase the speed of a film from two to four times right in his own darkroom. "Latensification," the name describing this new process, is an outgrowth of the research being done by Dupont Film Manufacturing Corporation on high speed 35mm films.

This method of hypersensitization bids fair to become an outstanding development in the art of photography. It opens whole new fields of subject material to a camera owner. He can take action pictures with lighting conditions now considered impossible. In many instances, extra lights and tripods can be dispensed with altogether. Where they are used, they become much more effective.

The process amounts to nothing more than deliberately fogging an exposed film with the rays from a dark green safelight. The maximum latent image intensification occurs when the film is fogged over a period of from 25 to 40 minutes, at a distance of 5 to 10 feet from the safelight.

In practice some experimentation may be necessary to arrive at the condition that will produce the greatest increase in speed. However, once determined these remain constant and the effect of "Latensification" may be repeated again and

again with very uniform results.

Films intensified in this manner may be processed in any "negative" developer. The only departure from routine technique is a 50 to 75 per cent increase in developing time to offset the loss in contrast resulting from "Latensification."

Exposures have been made at film speeds far in excess of four times normal where "Latensification" has produced negatives that would yield satisfactory prints. But it is suggested that before attempting this extreme sensitization some experience be gained with a speed increase on the order of four times normal.

"Latensification" may also be applied to reversal films under proper control conditions with consequent effective speed increases. Some contrast decreases have been noted at times. It is not always possible to compensate for such contrast decreases as occur by further development in reversal process, as such developments are often pushed considerably anyway.

This procedure should be approached with some caution with reversal films and can hardly be recommended except in those cases where the process is adequately under the control of the person applying the treatment. In some of the emulsions which have been tested, a doubling of speed has been obtained.

Directory Of Amateur Cine Clubs.

ARIZONA

PHOENIX: Phoenix Movie Club—Fred T. Summerfield, Sec'y, 754 E. Culver St.
TEMPE: Tempe Cine Club (8mm and 16mm)—Howard Lindly, Sec'y, 103 E. 5th St. Meet 2nd Wednesday.

CALIFORNIA

ALHAMBRA: La Casa Movie Club (8mm and 16mm)—H. P. Carnahan, Pres., 21 S. Garfield. Meet 3rd Monday each month.
AZUSA: Sunkist Movie Makers of the San Gabriel Valley (8mm and 16mm)—Elbert B. Griffith, Sec'y, 708 E. Bonita Ave. Meet 1st Monday each month.
BERKELEY: Berkeley Amateur Motion Picture Club—Micky Ambrose, Sec'y, 1719 E. 15th St., Oakland.

BURLINGAME: Peninsula Home Movie Club (8mm and 16mm)—Thomas J. Branson, Jr., Sec'y, 125 Lorton Ave. Meet 1st and 3rd Tuesdays, Burlingame Recreation Hall.

EL MONTE: Cine Club (8mm and 16mm)—Mrs. Peggie Leahy, Sec'y, Anderson Photo & Gift Shop.

EL SEGUNDO: South Bay Camera Club—Heath L. Martz, Vice-Pres., 314½ Virginia St.

FRESNO: Fresno Movie Makers—R. C. Denny, Sec'y, 750 Vassar Ave.

GLENDALE: Snicker Flicker Club (8mm and 16mm)—N. Johnson, Sec'y, 1847 Pelanconi Ave.

HANFORD: Kings Camera Club—G. Meldrum, Pres., 206 W. Grangeville Blvd.

HAYWARD: Hayward Cinema Club (8mm and 16mm)—Harvey Reed, Jr., Sec'y, 230 Pearce St. Meet 2nd and 4th Thursdays.

HERMOSA BEACH: Amateur Movie Club of Hermosa Beach—Robert Balfour, Producer.

HIGHLAND PARK: Highland Park 8mm Club (8mm)—Howard Timmons, Sec'y, 4530 W. Avenue 41. Meet 2nd week of month.

LOMITA: Lomita Cine Club—Cecil L. Thomas, 516 4th St., San Pedro.

LONG BEACH: Long Beach Cinema Club (8mm and 16mm)—Raymond Fosholdt, Sec'y, 134 W. Broadway. Meet 1st and 3rd Wednesday each month at Y.W.C.A.

LOS ANGELES: Los Angeles 8mm Club—Leo Caloia, Sec'y, 143 West Avenue 28. Meet 2nd Tuesday each month.

Los Angeles Cinema Club (8mm and 16mm)—Wm. Hight, Sec'y, 361 N. Formosa Ave. Meet 1st Tuesday each month.

Northeast Home Movie Club (8mm and 16mm)—D. C. White, Pres., 5632 N. Figueroa St. Meet 3rd Friday each month.

Southwest 8mm Club (8mm)—Mrs. W. B. Blanchard, Sec'y, 2127 Glendon Ave. Meet every 3rd Tuesday.

LYNWOOD: Southern Cinema Club (8mm and 16mm)—Don Hunt, Sec'y, 3522 Firestone Blvd., South Gate, Calif. Meet 4th Tuesday each month.

NORTH HOLLYWOOD: North Hollywood Cine Club (8mm and 16mm)—Ted Knight, Sec'y, 4873 Lankershim Blvd. Meet 1st Tuesday each month.

NEW CLUBS FORMING

• Announced in this column each month is information regarding new amateur cine clubs or Reel Fellows chapters being formed throughout the country. Readers interested in joining any one are requested to communicate with the organizing secretary listed below:

PARK RIDGE, ILL.—New cine club for 8mm and 16mm movie amateurs being organized by Glenn E. Webster, 1010 South Crescent Ave., Park Ridge.

OMAHA, NEB.—New 8mm cine club being organized by Harry W. Sage, 3508 North 24th St., Omaha.

UTICA, N. Y.—Amateur movie club for 8mm and 16mm fans now being formed by Reel Fellow Hibbard G. Williams, 2001 Whitsboro St., Utica.

• Amateur movie makers interested in joining a cine club may make inquiry of the secretary of the club nearest their vicinity whose headquarters are given on this page.

If you are interested in forming a new cine club, HOME MOVIES will be glad to assist you. You are invited to write to the editors for free data that will be of assistance to you in organizing a club.

Listing of additional clubs will be made to this directory from time to time

NORWALK: The Tri City Movie Club (8mm and 16mm)—Bert P. Teets, Sec'y, 804 Pine. Meet 1st and 3rd Wednesdays of the month.

OAKLAND: Bay Empire 8mm Movie Club (8mm)—R. J. Shattock, Sec'y, 4132 Opal St. Meet 2nd and 4th Wednesday of month.

The Greater Oakland Motion Picture Club (8mm and 16mm)—B. F. Pratt, Sec'y, 2039 Shattuck Ave., Berkeley. Meet 2nd and 4th Monday each month.

PASADENA: Pasadena Movie Club (8mm and 16mm)—Lloyd G. Rittenhouse, Sec'y, 748 S. Marengo Ave. Meet 3rd Wednesday each month.

POMONA: Pomona Valley Club—T. J. Hebert, 155 S. Garey St.

RED BLUFF: Tehame County Movie Club (8mm and 16mm)—Hank Schafer, Sec'y, 415 Madison St. Meet every 3rd Thursday of the month.

SACRAMENTO: Sacramento Movie Club (8mm and 16mm)—Wilfred Meacham, Sec'y, c/o Associated Oil Company. Meet 1st Thursday of month.

Sacramento Movie Forum—Harold N. Richards, Sec'y, 2427 W St.

Sierra Camera Club (8mm and 16mm)—John Pardee, Sec'y, 1207 K St. Meet 2nd Tuesday and last Thursday.

SAN DIEGO: San Diego Cinema Club (8mm and 16mm)—G. E. Taylor, Sec'y, 4522 Utah. Meet 2nd and 4th Wednesday each month.

SAN FRANCISCO: Cinema Club of San Francisco (8mm and 16mm)—Edwin L. Sargent, 1980 Washington St. Meet 3rd Tuesday each month.

8-16mm Movie Makers (8mm and 16mm)—Margaret Bauer, 1080 W. 17th St. Meet 1st and 3rd Thursday each month.

Cinemachanics Club of San Francisco—W. T. O'Dogherty, Sec'y, 1625 Lark St. Golden Gate Cine Club (8mm and 16mm)—Helen Hawkins, 666 Edinburgh St. Meet 1st and 3rd Wednesdays.

Sherman Clay Movie Club (8mm and 16mm)—Mrs. Kathryn Allbin, 47 White St. Meet 3rd Wednesday each month.

Silver Screen Players of San Francisco (16mm)—Bette Byers, Sec'y, c/o Eric Mawson, 237 Woolsey St.

Westwood Movie Club of San Francisco (8mm, 9½mm and 16mm)—Eric Unmack, Sec'y, 1944 Ocean Ave. Meet last Friday each month at Community Building, Ocean Ave. at Granada Ave.

Western Union Movie Club (8mm)—L. W. Henry, Sec'y, 3260 Gough St. Meet 1st Tuesday each month.

SAN JOSE: The San Jose Movie Club—George Olcese, 415 N. 19th St.

SANTA ANA: Orange County 8mm Club (8mm)—Jack Kahler, Sec'y, 1512 Dresser St.

8-16 Movie Makers—Thelma Heath, 1028 Hickory St. Meet 1st and 3rd Thursdays.

STOCKTON: Port Stockton Cine Club (8mm and 16mm)—K. R. Oliver, Sec'y, 345 N. San Joaquin. Meets 2nd and last Thursday of each month.

Stockton Cine Club—Harold Liddicoat, Sec'y, 11 S. Hunter St.

TORRANCE: Torrance Camera Club (8mm and 16mm)—C. E. Moses, 1872 218th St. Meet 2nd and 4th Wednesdays.

VALLEJO: Vallejo Movie Club (8mm and 16mm)—Adeline Boule, Sec'y, 717 Amador St. Meet 1st and 3rd Mondays.

WHITTIER: El Rancho Camera Club (8mm and 16mm)—Mabel Beck, Sec'y, 2241 Valle Drive, La Habra. Meet at Murray Ranch, Whittier.

COLORADO

DENVER: Bell Movie and Camera Club of Denver (8mm and 16mm)—E. H. Eroddy, Sec'y, 931 14th St.

Denver Cine 8mm Club—Preston Hopkins, Sec'y, 631 E. Colfax St. Meet 2nd Monday each month.

CONNECTICUT

BRIDGEPORT: Monogram Movie Club.

BRISTOL: Bristol Cinema Club—Earle H. Sparks, Pres., 20 Good St. Meet 2nd Thursday each month.

as the data is received from club secretaries. Every amateur cine club in the United States, Canada, and Mexico is invited to participate. Clubs not as yet listed are requested to furnish the necessary information for listing.

Stars indicate clubs from whom club-produced films are available to other clubs on exchange basis on payment of transportation charges.

This directory is another of HOME MOVIES' exclusive services for the amateur movie maker.

HARTFORD: Hartford Amateur 8mm Camera Club (8mm)—George McGauley, Sec'y, 1214 Main St.

Nutmeg Film & Reel Club—J. Philip Earley, Sec'y, 138 Main St.

MANCHESTER: The Manchester Cinema Club—Mrs. Thos. Hooley, Sec'y.

NEW BEDFORD: Greater New Bedford Movie Club—Percy Lord, Sec'y.

NEW HAVEN: The 8mm Movie Club of New Haven (8mm)—Syd Sidebottom, Sec'y, 29 May St., West Haven. Meet 3rd Tuesday each month.

STAMFORD: Stamford Cinema Club—R. Taylor, Sec'y, 65 South St. Meet 3rd Wednesday.

TARRINGTON: Tarrington Cinema Club.

WATERBURY: The Brass City Chapter of Reel Fellows (8mm)—Luke Czarny, Sec'y, 26 Lyons Court.

DISTRICT OF COLUMBIA

WASHINGTON: National Capital Cinema Club (16mm)—Geo. D. Lane, 738 Numsey Bldg. Meet 2nd Thursday.

Washington Society of Cinematographers (8mm and 16mm)—Wilbur F. Comings, Sec'y, War College Dept. Meet 1st and 3rd Mondays.

Washington 8mm Club—Milton J. Pike, Sec'y, 1905 Locust Grove, Silver Springs, Md. Meet 2nd Wednesday each month.

FLORIDA

JACKSONVILLE: Jacksonville Movie Makers (8mm and 16mm)—350 St. James Bldg. Frank M. Linville, 424 W. 17th St.

GAINESVILLE: Orange State Camera Club—Earl H. Jernigan, Pres., Box 587. Meet every other Tuesday.

MIAMI: Miami Camera Club—Alfred Kahn, Sec'y.

Miami Movie Makers (8mm and 16mm)—Mrs. Paul Hockett, Sec'y, 1460 N. W. 38th St. Meet 1st and 3rd Monday each month.

GEORGIA

ATLANTA: Atlanta Movie Club (8mm and 16mm)—Douglas Cone, Sec'y, P. O. Box 74, Station C. Meet 1st and 3rd Friday each month.

THOMASTON: Thomaston Movie Club—(16mm and 8mm)—J. Lee Abernathy, Sec'y, 308 W. Main St. Meet every other Sunday.

TERRITORY OF HAWAII

HILO: The Family Movies Club—P. O. Box 106.

HONOLULU: Honolulu Amateur Cinema Club (8mm and 16mm)—Richard G. Bailey, Sec'y, c/o Nuuanu Y. M. C. A., Fort St. Meet 1st and 3rd Tuesdays each month.

IDAHO

BOISE: Boise Camera Club (8mm and 16mm)—Mabel M. Sturgis, Sec'y, 1505 N. 15th St. Meet 1st and 3rd Tuesday each month.

NAMPA: Nampa Movie Club (8mm and 16mm)—Art French, Sec'y, c/o Northwest Photo Shop. Meet 1st Monday.

ILLINOIS

BERWYN: Suburban Amateur Movie Club (8mm and 16mm)—John Triska, Sec'y, 2415 S. Highland Ave. Meet 1st and 3rd Mondays each month.

CANTON: Canton Movie Camera Club (8mm and 16mm)—Lafe Drury, Sec'y, Main and Walnut. Meet 2nd and 4th Mondays.

CHICAGO: Camera Adventurers' Club (8mm)—Mrs. Frank H. Crowe, Sec'y, 6508 N. Richmond St.

Chicago Cinematographers—S. F. Warner, 1538 Marengo Ave., Forest Park. Meet 1st Tuesday each month.

Circle Camera Club, 1400 N. Clark St. (8mm and 16mm)—E. J. Etges, Sec'y. Meet every 4th Wednesday.

Commonwealth Edison Camera Club—Arnold R. Hatch, 72 W. Adams St., Room 737.

Lane Tech Movie Club—A. P. Heflin, Sec'y, 2501 Addison St.

Metro Movie Club of Chicago—Kenneth L. Harbour, 1440 Thorndale Ave.

Shutter Snapper Club—Faith Church, Pine and Augusta.

Southeast Cine Club (8mm and 16mm)—B. Fox, Sec'y, 6900 Jeffery Ave. Meet 2nd and 4th Mondays each month.

South Side Cinema Club (8mm and 16mm)—Caroline Hetzner, Sec'y, 7321 St. Lawrence Ave. Meet 2nd and 4th Wednesday each month.

Triangle Cinema League of Chicago (8mm and 16mm)—Leo Brooks, Sec'y, 1528 S. Harding Ave. Meet Sunday afternoons, once or twice a month.

Westlawn Cinema Club—Walter Sengstock, Sec'y, 1517 S. Kostner Ave.

Windy City Movie Club (8mm)—Eddy Moore, Sec'y, 5449 W. Ohio St. Meet last Thursday each month.

EVANSTON: Northwestern Amateur Club.

HOMEWOOD: 3H Camera Club, Movie Division—George Durand, Sec'y, 1750 Linden Rd.

OTTAWA: Ottawa Cine Club—C. F. Grover, Sec'y.

PEKIN: Pekin Cinema Club (8mm and 16mm)—Howard E. Miller, Sec'y, Box 262. Meet every other Monday night.

PEORIA: Peoria Cinema Club, Inc. 8mm and 16mm—Mrs. H. C. Rodenhouser, Room 805 Alliance Life Bldg. Meet every 3rd Tuesday.

ROCKFORD: Rockford Movie Makers (8mm and 16mm)—Betty Knudson, Sec'y, 1411 4th Ave. Meet 1st Monday each month.

ROCK ISLAND: Tri-City Cinema Club (8mm and 16mm)—Albert N. Mueller, M.D., 550 26th St. Meet 4th Friday each month.

INDIANA

ELKHART: Conn. Camera Club—Florindo Viti, Sec'y, Conn Entertainment and Athletic Ass'n.

FORT WAYNE: Fort Wayne Amateur Cinema Club (8mm and 16mm)—B. J. Olander, Sec'y, 2560 E. Brook Dr. Meet 2nd Monday each month.

FORT WAYNE: The Fort Wayne Movie Club (8mm and 16mm)—L. R. Brandeberry, Sec'y, 1406 Kitch St. Meet 2nd Monday each month.

HAMMOND: Calumet Movie Makers (8mm and 16mm)—Gladys Patrick, Sec'y, 5411 Price Pl. Meet every 3rd Monday.

INDIANAPOLIS: Indianapolis Amateur Movie Club (8mm and 16mm)—Alfred F. Kaufman, Sec'y, 4623 N. Arsenal Ave. Meet 1st and 3rd Wednesdays each month.

Indianapolis Bell Camera Club (8mm and 16mm)—E. J. Rohman, 2242 Union St.

Public Service Company Camera Club—James Genders, Sec'y, 4935 W. 11th St. Super-Art Productions of Indianapolis—W. Stuart Bussey, 17 E. St. Joseph St.

VINCENNES: Vincennes Camera Club (8mm and 16mm)—Robert M. Johnson. Meet 1st Thursday.

IOWA

DES MOINES: Y. M. C. A. Movie and Camera Club of Des Moines (8mm and 16mm)—Mary H. Platt, Sec'y, 3223 2nd St.

NEWTON: Newton Amateur Cinema Club (8mm and 16mm)—Merlin D. Willis, Sec'y, Box 665. Meets 2nd Monday each month.

SIoux CITY: Amateur Cinema Club of Sioux City (8mm and 16mm)—Don Goodwin, Sec'y, 3733 7th Ave. Meet 3rd Tuesday each month at Hunt School.

KANSAS

PRATT: Camera Club (16mm and 8mm)—Benjamin F. Henry, First Presbyterian Church.

WICHITA: Wichita Amateur Movie Club—Mrs. Martin Lentz, Sec'y, Martin W. Lentz Co., 111 W. William St.

MARYLAND

PARKVILLE: Parkville Amateur Cinema Club (8mm and 16mm)—G. E. Aro, Sec'y, 2806 Linwood Ave.

MASSACHUSETTS

ATTLEBORO: Attleboro Movie Club—Francis J. O'Neil, 37 Pleasant St.

BOSTON: Boston Cinamateur Club (8mm and 16mm)—5 Dartmouth St. Meet 2nd and 4th Mondays.

HOLYOKE: Prospect Movie Camera Club (8mm and 16mm)—Henry M. Bader, Sec'y, 19 Charles St. Meet 1st Monday each month.

LOWELL: Lowell Amateur Cinema Club—Leslie R. Lawson, Sec'y, 311 Westford St.

LYNN: Greater Lynn Camera Club, Movie Division—Max Hurlwitz, Sec'y, 46 Central Square.

NEW BEDFORD: Greater New Bedford Movie Club—Jim Whittaker, Sec'y.

Directory Of Amateur Cine Clubs.

PITTSFIELD: Berkshire Museum Camera Club (8mm and 16mm)—A. C. Hindle, Sec'y, 19 North St. Meet 2nd Wednesday each month.

SOUTHBIDGE: ★Southbridge Amateur Movie Makers Club (8mm and 16mm)—Joseph R. Seremet, Sec'y, 124 Highland St. Meet 2nd Friday each month.

MICHIGAN

BATTLE CREEK: Photographic Society of Battle Creek (8mm and 16mm)—Neil E. Elliott, Sec'y, 215 Fairfield Ave.

DETROIT: Detroit Society of Cinematographers (8mm and 16mm)—Ruth Mul-

vena, 12663 Roselawn Ave. Meet 4th Monday each month at McGregor Library.

FLINT: Flint Amateur Movie Club (8mm and 16mm)—Eunice H. Knapp, 1703 Detroit St. Meet 1st Wednesday each month.

JACKSON: Jackson Amateur 8mm Camera Club (8mm)—Lila O. Redinger, Sec'y, 1040 S. Jackson St. Meet 3rd Friday each month.

KALAMAZOO: Kalamazoo 8mm Cinematographers (8mm)—Grant Kinch, Pres., 806 S. Park. Meet 1st and 3rd Thursdays.

LANSING: Capitol Camera Club (8mm and 16mm)—R. B. Gould, Sec'y, 1414 Corbett St. Meet 2nd Monday each month.

LAPEER: Lapeer Cinema Club (8mm and 16mm)—Peter Skeberdis, Sec'y, 1665 Imlay City Rd. Meet 3rd Tuesday of each month.

PONTIAC: ★Pontiac Amateur Cinematographers (8mm and 16mm)—Welton J. Jones, 583 E. Tennyson. Meet 1st Monday each month.

SAGINAW: The Saginaw Movie Club (8mm and 16mm)—Clarence R. Kreuger, Sec'y, P. O. Box 671. Meet every other Thursday.

ST. CLAIR: The St. Clair Camera Club—(8mm and 16mm)—S. A. Cartright, Vice Pres. Meet every 1st and 3rd Monday.

MINNESOTA

AUSTIN: Austin Camera Club (8mm and 16mm)—Lon Enochson, Sec'y, 205 N. 2nd St. Meet 2nd Tuesday each month.

MINNEAPOLIS: Minneapolis Octo-Cine Guild (8mm)—C. G. Crosby, Sec'y, 5617 12th Avenue S. Meet last Thursday each month.

Minneapolis Cine Club (8mm and 16mm)—Dr. Reinhold Ericson, Sec'y, c/o R. A. Riebeth, P. O. Box 22, Commerce Station, Minneapolis.

Suburban Cine Club (8mm and 16mm)—J. M. Devoy, Sec'y, 309 Blake Rd., Hopkins. Meet last Thursday.

ST. PAUL: Gopher Movie Club (8mm and 16mm)—Mrs. L. T. Thiets, Sec'y, 580 Wentworth. Meet last Friday of each month.

St. Paul Amateur Movie Makers (8mm and 16mm)—Walter Gayman, Sec'y, 314 W. Kellogg Blvd. Meet 1st and 3rd Tuesday each month.

Metropolitan Cine Club (8mm and 16mm)—T. C. Hotchkiss, Sec'y, 303 S. Cleveland Ave. Meet 1st and 3rd Wednesdays.

MISSOURI

KANSAS CITY: The Heart of America Movie Club (8mm and 16mm)—Cooper Jenkins, Sec'y, 616 W. 26th St. Meet 1st Monday of each month.

Kansas City Cinema Club (8mm and 16mm)—E. P. Witte, Sec'y, 3125 Broadway. Meet 2nd and 4th Wednesday each month.

ST. JOSEPH: St. Joseph Amateur Movie Camera Club (8mm and 16mm)—Ruthanna Beard, Sec'y, 610 E. Missouri Ave. Meet 2nd and 4th Wednesdays.

ST. LOUIS: Amateur Motion Picture Club of St. Louis (8mm and 16mm)—Miss Eloise Koch, Sec'y, 2738 Accomac St. Meet 2nd Wednesday each month.

MONTANA

BILLINGS: Billings Movie Club—Louis M. Moos, Sec'y, 311 Wyoming.

NEW JERSEY

BAYONNE: Bayonne Cine Club (8mm and 16mm)—Thos. A. Dolan, Sec'y, 232 Danforth Ave., Jersey City. Meet 2nd and 4th Fridays.

Bayonne Amateur Cinema Club (8mm and 16mm)—Mae Lambert, Sec'y. Meet 1st and 3rd Friday each month.

CLIFTON: Clifton Cinema Club (8mm and 16mm)—J. G. Elgersma, Sec'y, 43 Sears Pl.

EAST ORANGE: Cinema Club of the Oranges (8mm and 16mm)—Gordon T. Butz, Sec'y, 480 Clifton Ave., Newark. Meet 3rd Friday each month.

MAPLE SHADE: The Wedgewood-Draper Club (8mm)—William Hoover, Sec'y. Meet 2nd and 4th Wednesdays.

MAPLEWOOD: The Maplewood Amateur Movie Club (8mm and 16mm)—Mrs. Fred W. Miller, Sec'y, 13 Rynda Rd.

MILLBURN: Gibraltar 8mm Club (8mm)—M. H. Sanders, 85 Greenwood Dr.

NUTLEY: ★Cinemex Club of North Essex (8mm and 16mm)—J. E. Nestell, Sec'y, 18 Shepard Pl. Meet 3rd Thursday each month.

PASSAIC: Passaic Y. M. C. A. Cinema Club.

TRENTON: Trenton Movie Makers (8mm and 16mm)—Jules Y. Shein, Sec'y, 521 S. Warren St. Meet either 1st or 2nd Friday each month.

NEW YORK

BINGHAMTON: Cinema Club of The Triple Cities—Edwin Moody, Sec'y.

BRONX: Bronx Amateur Cinema Club (8mm and 16mm)—Nicholas H. Zella, Sec'y, 384 E. 193rd St.

BROOKLYN: Brooklyn Amateur Cine Club—Irving Pollock, Pres., 91-01 64th Rd., Rego Park, L. I. Meet every two weeks.

BUFFALO: The Amateur Cinema Club of Buffalo (6mm and 16mm)—Howard E. Evert, Sec'y, 276 Middlesex Rd. Meet 2nd Monday each month.

Niagara Cinema League (8mm and 16mm)—K. N. Hadley, Sec'y, 103 Villa Ave. Meet 3rd Wednesday each month.

ELMIRA: Southern Tier Cinema Club (8mm and 16mm)—Wm. J. McCarthy, Sec'y, 504 Dewitt Ave. Meet last Friday each month.

JOHNSON CITY: L. B. M. Cinematographers Club—W. M. Muir, Pres., R.D. No. 2.

LONG ISLAND: Queens Cine Club (8mm and 16mm)—Jack Jacoby, 103-17 125th St., Richmond Hills, L. I.

MOUNT KISCO: Mount Kisco Cinemats (16mm)—Robert F. Gowen, Sec'y, Chilmark Park, Assinng, N. Y. Meet 1st Monday of each month.

MOUNT VERNON: Mount Vernon Movie Makers (8mm and 16mm)—N. W. Knight, Sec'y, 258 Westchester Ave. Meet 3rd Tuesday.

NEWBURGH: Newburgh Amateur Cinema Club (8mm and 16mm)—Robert S. Kelly, Sec'y, 217 North St. Meet 2nd Thursday each month.

NEW YORK CITY: Metropolitan Motion Picture Club, Inc. (8mm and 16mm)—Robert M. Coles, Sec'y, 35 E. 20th St. Meet 2nd Thursday each month.

Graphic Photo Guild—1924 Washington Ave. Nat Rosenthal, Recording Sec'y.

New York City 8mm Motion Picture Club—Walter C. Mills, 35 Park View Rd., Bronxville. Meet 3rd Monday.

Telephone Camera Club of Manhattan—Thos. G. Herendeen, Room 1958, 195 Broadway.

PEEKSKILL: Peekskill Sport Center, Inc., 830 South St.

ROCHESTER: Rochester Amateur Movie Club (8mm and 16mm)—D. W. MacFarlane, Sec'y, 52 Edgemond Rd. Meet 1st and 3rd Thursdays each month.

ROCKVILLE CENTER, L. I.: Rockville Amateur Cinema Club.

SCHENECTADY: Schenectady Photographic Society Movie Group (8mm and 16mm)—E. H. MacMullen, Sec'y, 13 State St. Meet 1st Wednesday each month.

STATEN ISLAND: Staten Island Cinema Club (8mm and 16mm)—Frank E. Gunnell, Sec'y, 34 Colonial Court, West New Brighton. Meet 2nd Tuesday each month.

Staten Island Movie Makers (8mm and 16mm)—Harry S. Wilson, Sec'y, 34 Rokeby Pl.

SYRACUSE: Syracuse Amateur Movie Makers (8mm and 16mm)—D. Lisle Conway, 111 Ruskin Ave. Meets every other Monday.

VALLEY STREAM, L. I.: Valley Stream Camera Club (8mm and 16mm)—John H. Trunk, Sec'y, 34 Cherry St. Meet 1st and 3rd Wednesday each month.

NORTH CAROLINA

MORGANTON: Morganton Camera Club, Movie Division—Edw. H. Hairfield, Jr., Sec'y, Box 793.

OHIO

AKRON: Buckeye Camera Guild (8mm and 16mm)—W. G. Marksity, Sec'y, 1080 Brown St. Meet every other Monday.

CLEVELAND: Aremac Club (8mm and 16mm)—L. C. Neuffer, Pres., Box 1719. Meet every 3rd Tuesday.

Cine Hobbyist (8mm and 16mm)—Harold Munv, 2709 Mayfield Road, Cleveland Heights. Meet every Friday night.

Cleveland Amateur Cinematographers (8mm and 16mm)—Miss Dorothy Boetticher, Sec'y, 1394 W. 3rd St., c/o Strong, Carliiss & Hammond Co. Meet 1st and 3rd Wednesdays each month in Hotel Carter.

COLUMBUS: Columbus Movie Makers—Arthur Robinson, Sec'y, 34 N. 3rd St.

DAYTON: Cinema Research Club—F. H. Bickford, Jr., Chairman, 1529 S. Broadway.

Dayton Cinema League—P. C. Beach, Sec'y, 2240 E. 5th St.

FINDLAY: Findlay Camera Club—Ralph L. Stears, Sec'y, 208 Lark St.

GALLON: Gallon Camera Club (8mm and 16mm)—Mary Postance, Sec'y, 377 N. Market St. Meet 1st and 3rd Tuesdays each month.

HAMILTON: The Movie Makers Club—Clinton W. Bergen, Pres., 1269 Harmon Ave.

MANSFIELD: Mansfield Movie Club—Dr. L. B. McCullough, 78 Park Ave. W.

MOUNDSVILLE: Trojan Production Co.—Jacquelyn Rusen, Sec'y.

MOUNT VERNON: Mount Vernon Camera Club (8mm and 16mm)—Frank J. Van Vorhis, Sec'y, 306 N. Main St. Meet 1st and 3rd Tuesdays each month.

NORTH CANTON: North Canton Cinema Club (8mm and 16mm)—R. L. Wearster, Sec'y, R. D. 6, E. Maple St. Ext. Meet 1st Friday each month.

SPRINGFIELD: Springfield Flicker Club—Alfred W. Schmid, Sec'y, 17½ W. Grand Ave.

TOLEDO: The Toledo Cine Club (8mm and 16mm)—517 Madison Ave. H. Kline, Sec'y, 4613 Whiteford Rd. Meet 3rd and 4th Mondays.

NEWARK: Y.M.C.A. Movie Makers (8mm and 16mm)—C. I. Grimm, Pres., Arcade Annex. Meet 1st and 3rd Wednesdays.

WOOSTER: Wooster Amateur Movie Makers (8mm and 16mm)—Howard W. Keister, Sec'y, 218 W. University St. Meet 3rd Monday each month.

YOUNGSTOWN: Youngstown Amateur Movie Club (8mm and 16mm)—Fred Deiter, Sec'y, 52 Wesley Ave. Meet 1st and 3rd Mondays.

OKLAHOMA

NOWATA: Nowata Movie Club (8mm and 16mm)—Miss Thelma Hagan, Sec'y, 802 S. Peran St. Meet 1st Friday each month.

OKLAHOMA CITY: Movie Makers Club of Oklahoma City—Mary Francis, Sec'y, 312 Fidelity Bldg.

TULSA: Tulsa Am-mo Club (8mm and 16mm)—Ralph C. Crosby, Pres., 15 S. Sandusky. Meet 1st and 3rd Wednesdays.

OREGON

EUGENE: Cascade Lens and Screen Club (8mm and 16mm)—Lynn Harris, 1511 Moss St.

MEDFORD: Medford Movie Club (16mm)—Mrs. George F. Tucker, Sec'y, 37 Kenwood Ave. Meet 3rd Saturday.

NORTH BEND: Coos Bay Camera Club (8mm and 16mm)—Ernest Rollins, General Delivery.

Southern Oregon Cinema Club—W. Bernard Roberts, Pres., 922 Reddy Ave.

PORTLAND: Portland Cine Club, Inc. (8mm and 16mm)—Arthur E. Gibbs, Sec'y, 1925 N. E. Knott St.

PENNSYLVANIA

ALLENTOWN: Allentown Y. M. C. A. Cinema Club—Aral M. Hollenbach, Sec'y, 1229 N. 19th St.

EAST MCKEESPORT: Amateur Cinematographers of East McKeesport (8mm and 16mm)—J. J. Carbaugh, 914 4th St., East McKeesport.

LEBANON: Lebanon Valley Camera Club (8mm and 16mm)—George Kline, Sec'y, 470 N. 4th St.

NORRISTOWN: Mrs. Mary Leonard, Sec'y (8mm and 16mm), 618 De Kalb St. Meet every 3rd Monday.

PHILADELPHIA: 8-8 Club (8mm)—Mrs. Robert H. Connor, Sec'y, 6707 Linmore Ave. Meet 1st and 3rd Thursday each month.

★The 8-16 Movie Club—Harry G. Brautigan, Sec'y, 560 Marwood Rd.

Philadelphia Cinema Club (8mm and 16mm)—George A. Pittman, Sec'y, 1808 E. Tulpehocken St. Meet 2nd Tuesday each month.

PITTSBURGH: Pittsburgh Amateur Cinema Club (8mm and 16mm)—Miss Rose Goldman, Sec'y, 319 Amber St. Meet 1st and 3rd Wednesday each month.

North End Cinema Club (8mm and 16mm)—R. C. Straka, Sec'y, 1711 Harpster St., N. W. Pittsburgh. Meet 1st and 3rd Tuesdays of each month.

North Borough's Y. M. C. A., 629 Lincoln Ave., Bellevue.

POTTSTOWN: Pottstown 8mm Movie Club (8mm)—Wm. J. Weiss, Sec'y, 874 N. Charlotte St. Meet 1st Tuesday each month.

READING: Berks Camera Club (8mm and 16mm)—Stephen Lawrence, 310 N. 12th St. Meet every Monday night.

SUNBURY: Sunbury Amateur Cinema Club (8mm and 16mm)—David Lenker, Sec'y, 346 Chestnut St. Meet 1st and 3rd Mondays.

SOUTH DAKOTA

SIOUX FALLS: Sioux Falls Amateur Cine Club—(16mm and 8mm)—H. E. Hanson Harold's, 308 S. Phillips Ave. Meet 1st Monday each month.

Club Lectures

Amateur cine clubs will be interested in two new illustrated lectures available for loan by the Camera Club Photographic Service division of Eastman Kodak Co., Rochester, N. Y.

The two deal with amateur motion picture technique and criticism, and are the first of a new series of special interest to cine clubs and cine sections of "still" clubs. They are particularly useful to newly organized clubs and those which have need of a steady, dependable program service without drain on the club treasury.

New Lecture No. 101, "What Can We Learn from the Professional Producer?" describes how the amateur can adapt certain working methods of the professional to his own needs. This 45-minute lecture is suitable either for beginners or advanced workers, and is especially appropriate at the time a club movie is being planned.

New Lecture No. 102, "How Good Is a Motion Picture?" outlines a model procedure for judging movies in cine club competitions. It logically follows No. 101, and may well be scheduled for the month succeeding. The time is approximately 30 minutes.

Each lecture offered from Rochester by the Camera Club Photographic Service includes slides or prints and a complete text to be presented by a member of the club. Lectures are available without charge, except for return postage on illustrative material, at the rate of one a month. Each must be requested for a specific date, with alternate dates also given.

YANKTOWN: Yanktown Camera Club—Arthur J. Smith, Pres., 414 Capitol St.

TENNESSEE

JACKSONVILLE: Jacksonville Movie Makers, P. O. Box 56.

MEMPHIS: W. G. Snowden, Sec'y, Box 2073, DeSoto Station.

TEXAS

DALLAS: Dallas Cine Club (8mm and 16mm)—Mrs. E. B. Bryan, 411 S. Lamar St.

FORT WORTH: Movie Makers Club (8mm and 16mm)—J. C. Duvall, Pres., 604 Burk-Burnett Bldg.

HOUSTON: Houston Cine Club—Mrs. Rex Brewer, Corr. Sec'y, 1501 San Jacinto.

LUBBOCK: The Hub Cine Club (8mm)—E. M. Copp, Sec'y, 1608 23rd St. Meet every other Monday.

UTAH

LOGAN: Logan Amateur Cinema Club (8mm and 16mm)—Mrs. E. L. Hansen, Sec'y, Logan, Utah.

SALT LAKE CITY: Utah Amateur Movie Club (8mm and 16mm)—C. F. Solomon, Jr., Sec'y, 1471 Browning Ave. Meet 2nd Monday of each month.

VIRGINIA

LYNCHBURG: Hill City 8 Movie Club (8mm)—Nowlin Puckett, Corresponding Sec'y, 822 Floyd St. Meet once a month.

NORFOLK: Norfolk Amateur Movie Club (8mm and 16mm)—C. E. McConnehy, Sec'y, 804 Westover Ave. Meets 1st and 3rd Tuesdays.

WASHINGTON

EVERETT: The Home Movie Club of Snohomish County (8mm and 16mm)—C. L. Arnold, Sec'y, Box 702B, Route 3. Meet 2nd Tuesday each month.

SEATTLE: Northwest Amateur Cinema League—Carlos E. Grant, 915 Green Bldg., Seattle, Wash.

Roosevelt Movie Club (16mm)—Jayne Stokes, Sec'y, Roosevelt High School, 2032 Franklin Ave. Meet every other Wednesday.

★Seattle 8mm Club (8mm)—W. B. Bowden, Sec'y, 546 Dexter Horton Bldg. Meet 2nd Tuesday each month.

TACOMA: Tacoma Cinema Club (16mm)—Don Flag, Sec'y, 829 S. Ferry St. Meet 4th Monday each month.

WALLA WALLA: Walla Walla Cinema Club (8mm and 16mm)—Cromie L. Wilson, Sec'y, 715 Catherine St. Meet 4th Monday.

WENATCHEE: Wenatchee Cine Club (8mm and 16mm)—Evelyn Shotwell, Sec'y, Box 920.

YAKIMA: Yakima Amateur Movie Club (8mm and 16mm)—William Hassell, Pres., 1208 W. Yakima Ave. Meet 4th Wednesday.

Amateur Movie Club: Paul Thompson, Pres., 709 S. 4th St.

WEST VIRGINIA

HUNTINGTON: Huntington YMCA Amateur Movie Club (8mm and 16mm)—James Warfue, Sec'y, 629 6th St. Meet each 3rd Friday.

TRIADPHILIA: St. Vincent's Cinematic Club—E. Dietrich, Rt. 1, Box 93.

WHEELING: ★Cinematography Group of the Ohio Valley Camera Club (8mm and 16mm)—R. E. Dempster, 162 15th St. Meet every other Friday.

WISCONSIN

FOND DU LAC: Fond du Lac Camera Club (8mm and 16mm)—Miss Mildred E. Weber, Sec'y, 333 S. Marr St. Meet 4th Monday each month.

MADISON: Cine 8 Club—Ruth Hoffman, Sec'y, 535 W. Dayton St. Meet 1st Tuesday each month.

Maple Bluff Camera Club—John B. Casaday, Sec'y, 1005 Power & Light Bldg.

MILWAUKEE: The Amateur Movie Society of Milwaukee (8mm and 16mm)—Miss Parmelia M. Mills, Sec'y, 530 N. 20th St. Meet 2nd and 4th Wednesday.

City Club of Milwaukee (8mm and 16mm)—E. H. Hallows, Chairman, 756 N. Milwaukee St. Meet 3rd Friday each month.

Cream City Cinema Club—E. R. Glaessner, Sec'y, 3730 W. Lisbon Ave.

Globe Movie Makers (8mm and 16mm)—Paul Barkhauser, 413 E. Dean Road.

Milwaukee Movie Makers—Harold Francke, Sec'y, 1926 E. Fernwood Ave.

NEENAH: The Winnebago Camera Club, Movie Division—Duane Raiche, Sec'y, 247 4th St.

RACINE: Rac-Cine Club (8mm and 16mm)—John R. Kibar, Sec'y, 721 High St. Meet 1st Tuesday each month.

WINNEBAGO: Oshkosh Cine Club (8mm and 16mm)—Edw. L. Fredrick, Sec'y, c/o Winnebago State Hospital. Meet 3rd Friday each month.

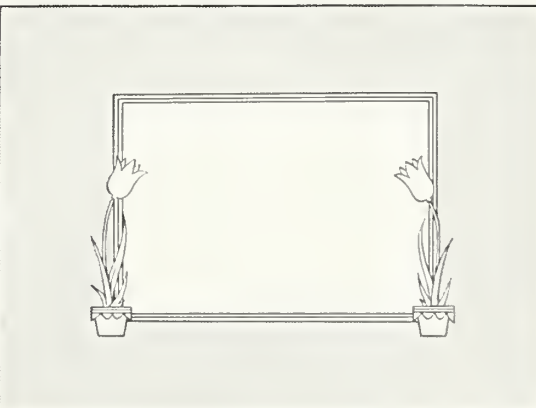
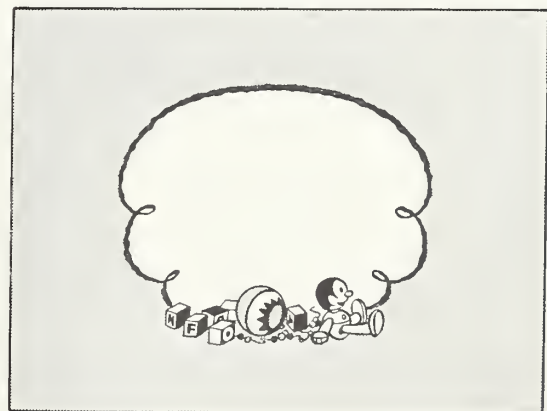
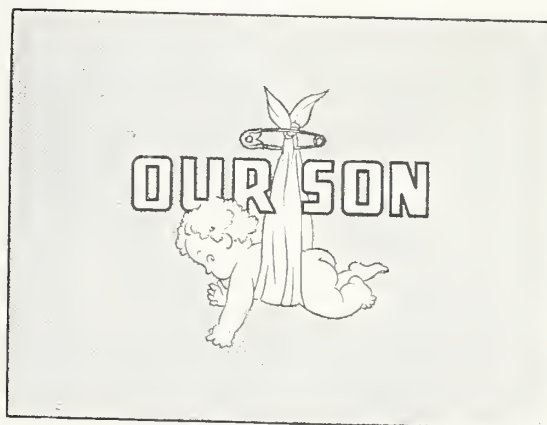
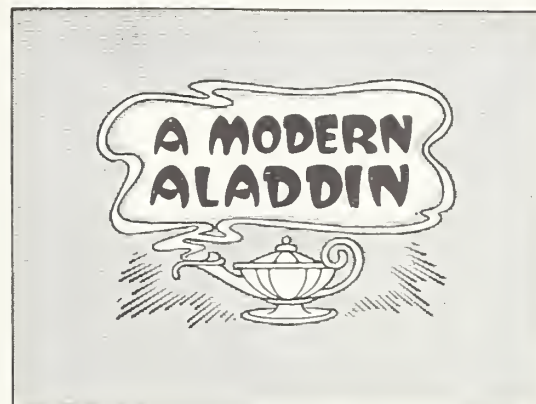
WYOMING

CASPER: Casper Amateur Motion Picture Club (8mm and 16mm)—A. F. Everitts, Sec'y, 1544 S. Cedar St. Meet 1st Tuesday each month.

LOVELL: Lovell Camera Club (8mm and 16mm)—J. T. Fuller, Pres., 521 Montana Ave. Meet 4th Thursday each month.

TITLE

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Zeiss Movikon 16, F:1.4 Sonnar lens, \$245.00
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● **8MM TITLES**, beautiful Kodachrome Main title "Mexico" and "The End" with background and fades, both \$1.75. **R. S. TIMMONS**, Fond du Lac, Wis.

● **TITLE LETTERS**—Backgrounds, cartoons. Complete outfit for 16mm or 8mm. Astounding offer. Write **LEONE**, 355 East 187th St., N. Y. C.

● **MAIN TITLES**—hand set. Distinctive photographic backgrounds. 3 for \$1.00. Send trial order or write for samples. **CINE-KRAFT**, Mankato, Minn.

PROCESSING SERVICE

● **EFCOMATIC** machine processing assures better pictures! 100' 16mm, 80c. 25' dbl. 8mm, 40c. 25-hour service. Send that next roll to **EFCO FILMS**, Millville, New Jersey.

● **MOTION PICTURE** processing—100' 16mm, 75c; 50' 16mm, 50c; 25' 8/8mm 35c; 25' 8mm, 25c. Write for film price list. **RITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

WANTED

● **WANT** other cine equipment in trade for 500 W Standard 16mm silent projector in first class condition. Still has original lamp! What have you to trade? **G. G.**, Box FS, **HOME MOVIES**, 6060 Sunset Blvd., Hollywood, Calif.

EXCHANGE OR TRADE

● **WILL TRADE** 300-500 watt 16mm projector like new for 8mm projector same quality. **KAMM**, 710 Keeler, Berkeley, Calif.

● **500 WATT** Standard 16mm silent projector. Features reverse action, fast motor rewind, rheostat speed control, quick adjustment for tilt, and separate switches for pilot light, motor, and lamp. To guarantee condition, etc., o.k. to submit your check or merchandise to be traded directly to **HOME MOVIES** magazine pending approval. What have you to offer? Write **G. G.**, Box FP, **HOME MOVIES**, 6060 Sunset Blvd., Hollywood, Calif.

A Message for every Movie Amateur

There still remains seven months in which to prepare and enter your film for Home Movies' 1941 Annual Amateur Contest. As previously announced, closing date of contest has been extended to September 30th, to allow those making films during summer months to enter.

What makes Home Movies' contest important to most amateurs is that the method of grading and judging films affords the beginner equal opportunity with advanced filmers to capture an award. Contest is divided into three classifications: Scenario Films, Documentary Films, and Family Films. In this way the advanced cinefilmer submitting a pretentious scenarized production does not compete with the beginner submitting probably his first home movie of a strictly everyday family subject.

In addition, Home Movies offers special awards for outstanding achievement in the various phases of movie making: Photography, Editing, Titling, Sound, and Technical Accomplishment.

Rules of the contest are simple. Any amateur-made 8mm or 16mm film may be entered. Transportation of film both ways must be paid by contestant. No scenes which are reductions from 35mm film, or from any professionally produced 16mm film may be used as part of entry. Professionally made titles are permissible.

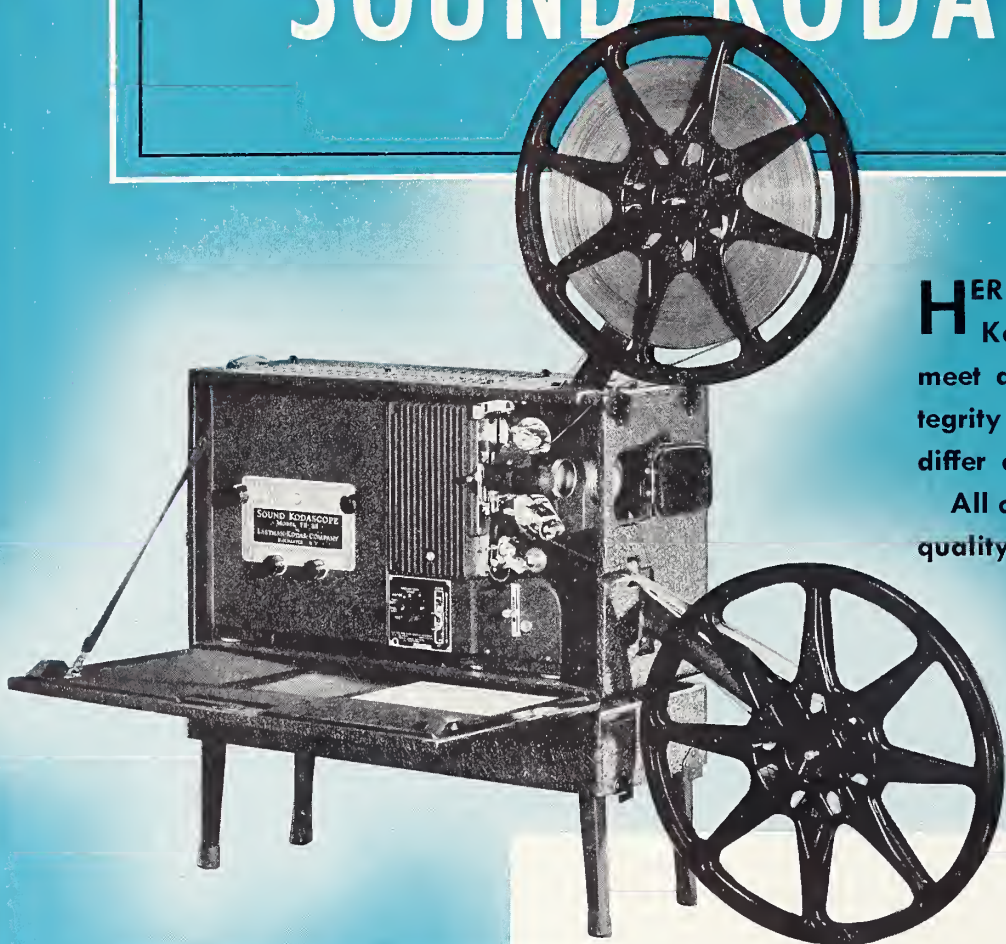
Contestants are urged to submit their films early for judging and classification. Same will be returned promptly, subject to recall for review in final judging.

H O M E M O V I E S

H O L L Y W O O D ' S M A G A Z I N E F O R T H E A M A T E U R

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Washington, D. C.

Announcing a Series of Five New 16 mm. SOUND KODASCOPIES



HERE are five completely new 16 mm. Sound Kodascopes—each of the five designed to meet a specific need. They are alike in the integrity of their design and construction; they differ only in capacity and function.

All of them include unique safeguards of tonal quality in the reproduced sound track, all of them are excellent movie projectors (and can be used with silent film, if desired).

And every one of them represents a new high in value, for the prices are remarkably low.



Sound Kodascope FB-25—(Illustrated here) Operates, on either A.C. or D.C., from within its own case which, when closed, effectively kills mechanical noise. Available with single 12-inch permanent magnet speaker in separate case, or with a twin unit incorporating two such speakers. Microphone or phonograph jack. Excellent for average church, school, convention, or club assembly. Price, with single speaker, 2-inch $f/1.6$ lens, and 750-watt lamp, \$425; with double speaker, \$450.

Sound Kodascope FB-40 is the projector for use with the largest audiences capable of being served by 16 mm. movies. Twin speaker only, and A.C. only. Jacks for both phonograph and microphone and provision for mixing both with the film's sound. Complete, with 2-inch $f/1.6$ lens and 750-watt lamp, \$520.

Sound Kodascope FS-10—Here, in a single case, is the utmost convenience in sound film

equipment. Its 10-watt output, with the 10-inch permanent magnet speaker, is ample for audiences of several hundred persons. Microphone or phonograph jack affords "P.A." feature. Price, with 2-inch $f/1.6$ lens and 750-watt lamp, \$295.

Sound Kodascope F is a two-case outfit, with the projector designed for use atop its own case. The 10-inch electrodynamic speaker is mounted in a special hinged case which affords a large baffle and has provision for holding the projection screen. A.C.-D.C. operation. Price, with 2-inch $f/1.6$ lens and 750-watt lamp, \$370.

Sound Kodascope FB is identical to the Model F except that the projector is designed for operation from within its own case, which serves as a sound "blimp." Price, with stand and equipment, \$400.

Note: Five other lenses—a 1-inch $f/2.5$, a $1\frac{1}{2}$ -inch $f/2.5$, a 2-inch $f/2.5$, a 3-inch $f/2$, and a 4-inch $f/2.5$ —are available as accessories or may be specified on ordering, at slight price variation.

Price 25c

YEARLY SUBSCRIPTION, \$2.00

HOME MOVIES

FILE

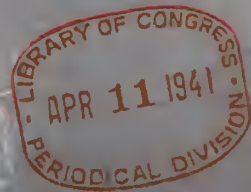


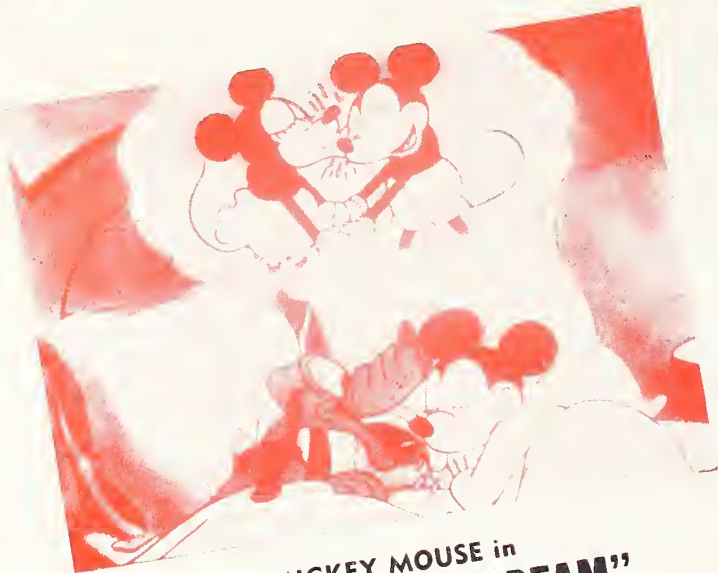
Photo by "Dick" Whittington

April . 1941

LARGEST CIRCULATION OF ANY AMATEUR MOVIE MAGAZINE!

Some Fun!

.... for your home movie show!



MICKEY MOUSE in "MICKEY'S WILD DREAM"

Mickey dreams of wedding bells and a little house for himself and Minnie. In time, storks arrive in droves, bringing mischievous little Mickeys and Minnies to torment his life. Then he wakes up to find 'twas only a dream. 200 feet of real fun in 16mm, 100 feet in 8mm. Price of 16mm, \$7.50; 8mm, \$3.00. Specify No. 1405-B.



DONALD DUCK in "THE SMOKE EATER"

One of the funniest of the new series Donald Duck and Mickey Mouse cartoons. Fire Chief Donald, aided by Mickey and Goofy, respond to a fire alarm. The trio become tangled in the hose, and there are many laughable incidents too lengthy to describe. Available in 100 feet 16mm at \$3.00, and 50 feet in 8mm at \$1.50. Order by number—1555-A.



MEANY, MINY and MOE in "HOUSE OF TRICKS"

Meany, Miny and Moe, the comic monkey stars of the nation's theatre screens, can perform on your home movie screen, too. In the "House of Tricks" they're at their best, getting into all sorts of trouble. Finally escaping the House of Tricks with what they believe is a jar of jam, they are given a final jolt of fright when the jam proves to be a jack-in-the-box from which a giant snake emerges. Available in 100 feet 16mm at \$3.00, and 50 feet in 8mm at \$1.50. Order by number—1215-A.

OSWALD RABBIT ANIMATED CARTOONS

This rollicking funster is featured in more than 50 animated cartoon films for home projectors. Among the best of these films are:

Dag Team Race	1-A
Oswald's Ball Game	3-A
Alaska Mush	4-A
Play Ball	5-A
The Duck's Birthday	6-A
Barnyard Quints	7-A
Doctor Oswald	9-A
Sniffs and sniffles	10-A
The Fairyland Express	11-A
Adventures in Dream-land	12-A



Many others available. Ask your dealer for catalog.

100 ft. 16mm . . . \$3.00
50 ft. 8mm . . . 1.50

SPECIAL! End Titles in color for 8mm and 16mm Kodachrome films . . . 3 for \$1.00
Storage cans for 16mm reels, 20 for \$1.00; 16mm Steel Flex reels, 3 for \$1.00, including cans.
8mm Steel Flex reels or cans, 4 for \$1.00.

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APR -8 1941

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home MOVIES

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CHAS. J. Ver HALEN
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ASSOCIATE PUBLISHER

ARTHUR E. GAVIN
EDITOR

OFFICE OF PUBLICATION
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★ A Symbol of Easter—by W. Carneal

APRIL
1941
NUMBER 4
VOLUME VIII



REEL FELLOWS

A friendly fraternity of
movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

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Widen the scope of your movie camera with a Teletar Lens, made by Ilex Optical Co. Opens new, exciting fields of interest for you and your audience. Get shots you often have to pass by . . . grandstand shots of sports events, distant scenic beauty, candid shots of children and grown ups, close-ups of flowers, insects, etc.

Equipped with focusing mounts to fit 8 and 16 mm. cameras, the Teletar gives a fine performance, a brilliant, clean cut image you'll be proud to project on your screen. Fully corrected for astigmatism and color, provides a flat field of exceptional sharpness and detail.

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1 inch f. 3.5 \$18.00
1½ inch f. 3.5 \$24.00

For Keystone, Revere Regular, Revere Turret, Bolex.

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2 inch f. 3.5 \$28.50
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For Keystone, Victor, Bolex, Filmo. Adapter available to fit 16mm. lenses to 8mm. cameras.

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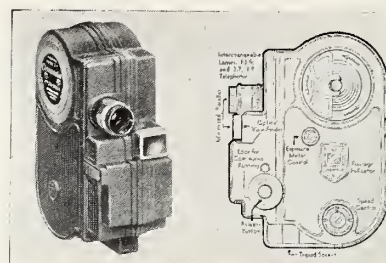
ILEX OPTICAL COMPANY
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It's NEW to me . . . !

By CINEBUG SHOPPER

New Univex Camera

From Universal Camera Corporation, New York City, comes news of their latest Cine Camera—a new double-eight millimeter model to be known as the "Cinemaster Duo 8."



Radically different in design from previous Univex models, the Cinemaster incorporates the most desirable features of high-priced cameras and many exclusive advanced engineering improvements which, according to the manufacturer, make this the most versatile cine camera in its

price field. Outstanding features are: Combined built-in extinction type exposure meter and optical viewfinder. Meter operated by dial on side of camera. Unusually small distance between viewfinder and lens, insuring high parallax correction. Three speeds—16, 24, and 32 frames per second. New type, simplified exposure calculator. Starting button can be locked for continuous running of camera. Lenses are interchangeable. Comes equipped with fully corrected Univar Anastigmat f/3.5, f/2.7 or f/1.9.

Other important features include quick easy loading of single or double-eight film; footage counter; special take-up sprocket; improved governor; powerful motor; focal plane shutter; antique bronze finish; and die-cast metal case.

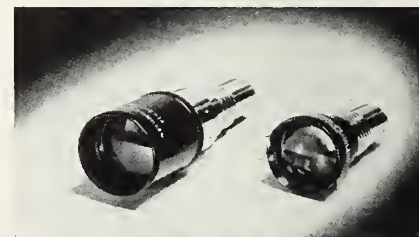
New Castle Film

Described as one of the most unusual motion pictures to come out of the Dark Continent, "Native Africa" has just been released by Castle Films for owners of 16mm and 8mm projectors. This home movie takes its audience into the heart of villages far in the interior, and depicts ways of life that have not changed for centuries. Cameramen penetrated the haunts of prowling wild life, and, again, caught unprecedented scenes of family life among the kings of beasts. In particular is a novel sequence that shows a father lion teaching his cub the rough tactics of the jungle in preparation for the day when he will be on his own, monarch of all he surveys.

A near-duel between one of Africa's vicious, big-eared elephants and a lion is witnessed, and there are closeups of many varieties of other animals in their habitats and at the water hole. There are native, ceremonial dances, and one sees the ingenious method used by fisher-girls, standing firm in the whirling rapids of the Zambesi, netting their quarry. The picture concludes with beautifully-shot scenes of the great Victoria Falls. "Native Africa" is available at photo dealers in five sizes and lengths at the usual Castle prices.

Long-throw Lenses

Further extending the Filmo line of faster 16mm projection lenses of longer focal lengths, Bell & Howell Company, Chicago, have introduced new Incre-Lite, 2½-inch, f:1.65 and 4-inch, f:2.5 lenses. It is stated that the lenses not only provide greater brilliance, but they also maintain the high optical quality for which slower lenses were noted.



STARTLING JUNGLE THRILLS FOR YOUR HOME MOVIE!



CASTLE FILMS offers

NATIVE AFRICA

• 16 MM 8 •

The mystery and wonder of the Dark Continent unfold right on your own screen! Native villages with ageless customs that go back beyond all memory! Mystic dances! Wild animals filmed in the heart of the jungle at risk of life and limb! Near duel between lioness and elephant! Native barely escapes fast-running cheetah! Lion cub trained by his thick-maned father in the killing ways of the jungle! Forest denizens at the water hole! Native girls fishing in the Zambesi rapids! Magnificent Victoria Falls! A picture you will be proud to own...eager to show! Obtain your copy from your photo dealer today! Use the handy order form below!

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Please send Castle Films' "Native Africa" in the size and edition checked.

Name

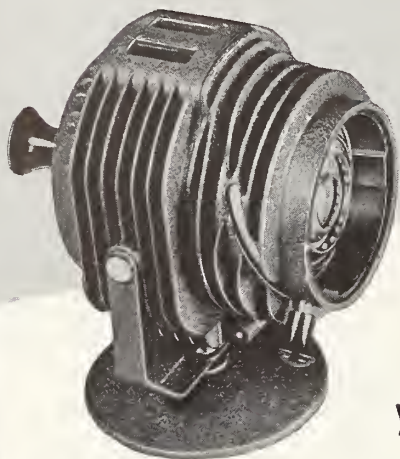
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16 mm SIZE Headline 100 Ft.	\$2.75
Complete 360 Ft.	\$8.75
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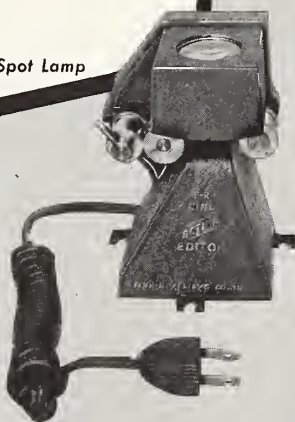
(HOLLYWOOD TYPE SPOTLIGHT)

Surpass all your previous efforts. Get better lighting, proper lighting easily and economically with the F-R HI-SPOT—the spotlight good cinematographers use to make their better movies. Compact, light-in-weight, made of die cast aluminum and possessing power out of proportion to its size, the F-R HI-SPOT has many features usually found only in more costly equipment. Some of these are: the famous Fresnel Lens, finger-tip focusing from a large to a small spot, complete directional control, tripod mounted or adapted to standard light stands, heat dissipating fins and many others.

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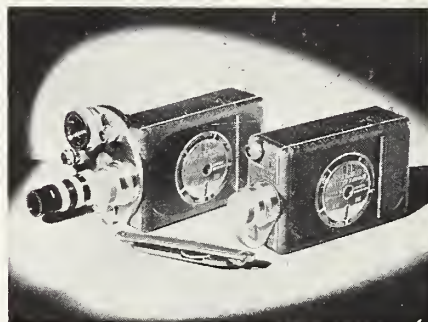
Ilex Telephotos

Widening the scope of movie making for both 8mm and 16mm cinefilmmers, are the new Teletar Telephoto Lenses manufactured by Ilex Optical Company, Rochester, N. Y. Especially appealing is the attractive low price of these new lenses which place them within reach of every amateur.

Equipped with focusing mounts to fit 8 and 16mm cameras, the Teletars give fine performance producing a brilliant clean cut image and, according to the makers, they are fully corrected for astigmatism and color, providing a flat field of exceptional sharpness and detail.

Filmo Speed Increased

Bell and Howell Company, Chicago, have added a fifth speed to the Filmo Auto Master (Turret Head) and Auto Load Speedster B & H 16mm magazine loading cameras. The new speed is 24 frames per second or "sound" speed. Films thus taken may have a sound track dubbed in and since all 16mm sound projectors operate at 24 frames per second, action is natural. The added speed gives the specified cameras a speed range of from 16 to 64 frames per second. The five



are: normal for general use, 24 for sound to be later added, 32 for shooting from moving vehicles and fast action, 48 for semi-slow motion and 64 speed for analytical slow motion.

Kodachrome Duplicates

Hollywoodland Studios, Southgate, Calif., announce an additional service for the cine amateur—that of making duplicates of 8mm Kodachrome films. Quality of prints is said to equal originals in every respect, and this firm is prepared to render quick service on all duplicating orders received.

Fotofade

Greatly improved for more satisfactory results is the new Fotofade and Fotofade Kit for making chemical fades and wipe-off effects on either 8mm or 16mm film after film has been exposed. Fotofade permits joining odd scenes with smooth fades—dissolving one into the other without abrupt loss of continuity. Comes in powdered form, sufficient to make 16 ounces of solution. To use, simply immerse film gradually into solution for length of fade desired. Remove film, wash, and hang up to dry. The Fotofade Kit, includes in addition to bottle of Fotofade, a supply of special waterproof wipe-off tape plus instructions for using same.

If dealer cannot supply you, write to Craig Movie Supply Co., Los Angeles, Calif.



Lutrix Price Lowered

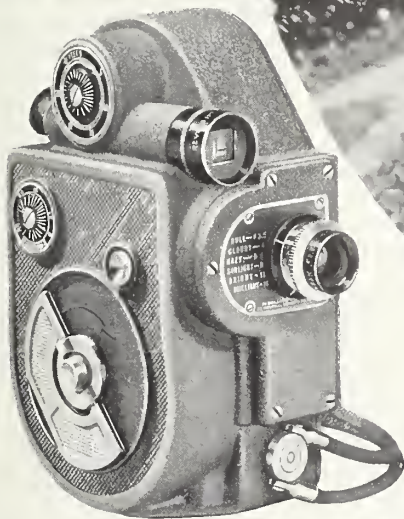
Increased consumer acceptance of the popular priced Lutrix Exposure Meter, leading to production economies, permits the makers of Lutrix to reduce its price, it is announced

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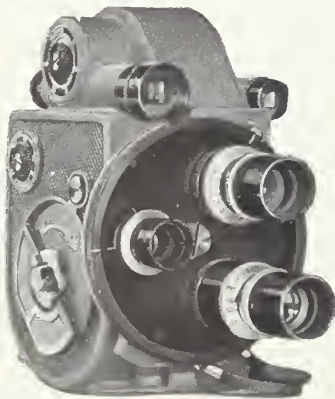


WHEN YOU OWN A **Revere** 8^{mm} CAMERA

Only moving pictures in natural colors can record the full glory of Springtime. With a Revere 8mm camera you can have, at low cost, reels of flowers to enjoy whenever you want them. You can take steady, brilliant movies of your family and friends in the garden—pictures that will keep the memory of these happy days as fresh as spring itself. . . A school child can load and operate the Revere 8mm camera. A sprocket take-up control automatically forms a loop in the film should the user forget to make one. This exclusive Revere sprocket control also assures steady movies as there is no tugging on the film gate—no snubbing of film. Five speeds permit taking slow motion movies of races or your golf swing, ultra fast motion for unusual effects and at normal speed for your regular pictures. See the Revere Camera at your dealer's! Compare it, feature by feature, with any other equipment regardless of price! Write for literature now!

REVERE Model 99 TURRET

In addition to the regular Revere features, this model has a revolving Turret head for 3 lenses and an extra optical viewfinder for use with telephoto lenses. Complete with one Wollensak 12.5mm F2.5 lens, \$65.00.

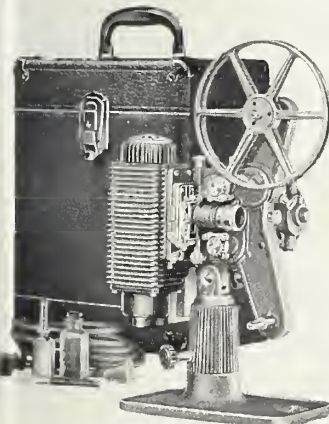


REVERE Model 80 PROJECTOR

High quality at low cost has made this model one of the fastest selling 8mm projectors in the entire home movie field. Its 500-watt lamp and efficient optical system assure maximum screen illumination. Its high ratio shuttle film movement assures perfect film registration and steady, clear pictures. Other advanced and proven features are double blower cooling system; enclosed gear and "double lock" chain film re-wind (no belts to change); quiet, powerful AC-DC motor; and 300-ft. reel capacity. Complete with long-life 500-watt lamp and fast 1" F1.6 lens, \$65.00.

REVERE DeLUXE Model 85 PROJECTOR

For still greater convenience Model 85 offers in addition to the regular features of the Model 80 Projector, a beam threading light by which to check the threading of the film while the Projector is operating; helical gear tilting device, with a control knob on the base of the Projector (for sensitive control in centering pictures on the screen); duo-shield light diffuser in lamp house to minimize ceiling light; do luxu lined carrying case with extra room for reels, lenses and other accessories. Complete with 500 watt lamp, 1" F1.6 lens, cleaning and oiling kit and carrying case, \$75.00.



REVERE MODEL 85
PROJECTOR

REVERE CAMERA COMPANY • CHICAGO

PHILADELPHIA • KANSAS CITY • MINNEAPOLIS • LOS ANGELES • DALLAS

REVERE CAMERA COMPANY

Dept. 4HM, 320 East 21st Street, Chicago, Illinois

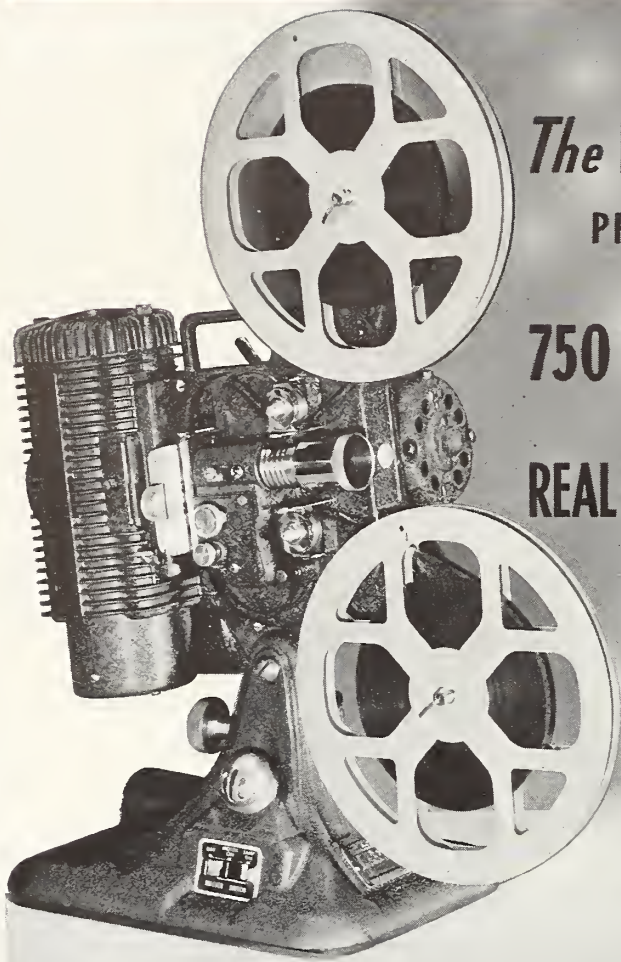
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City

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**The FIRST 8mm
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with a
750 WATT LAMP
and a
REAL BRIGHT STILL

\$72⁵⁰
Model A-8

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ADDRESS

It's NEW

through the Intercontinental Marketing Corporation, sole Lutrix distributors.

Lutrix is perhaps best known as "the exposure meter with the interchangeable still and cine dials."

Also, development of a new adapter enables owners of Lutrix to snap it to the view finder bracket of their cameras, making camera and meter a single compact unit.

Included in the new Lutrix price are both still and cine dials, plus genuine cowhide eveready case.

Wide Angle Auxiliary

Cine Extenar is the trade name of a new supplemental lens for 1/2 inch 8mm camera lens which converts same to wide angle. The Cine Extenar, used in front of such lenses, is said to double the field of view. It simply screws into the barrel of the camera lens and does not affect exposure, focus, or definition, and gives excellent results indoors or out.



Cine Extenars are now being distributed among photo dealers for sale to the trade. Interested camera owners desiring further data are requested to write the manufacturer, Camera Specialty Co., 50 West 29th St., New York City.

New Title Aids

The Hollywood Cine Products Co., Los Angeles, announces two new outstanding titling accessories—the Hollywood Tittleter Set and Tittleter Color Kit.

The Hollywood Tittleters are miniature block letters ideal for use with all small 8mm and 16mm titlers. Accurately constructed of wood and only 5/16" high, the back of each letter is treated with a special adhesive enabling them to stick tight on any surface. They may be instantly removed and used over and over again.

The Hollywood Tittleter Set consists of 120 characters, two 4" x 5" permanent backgrounds, two color landscapes and a sheet of clear celluloid for superimposed titles, six novelty backgrounds, a bottle of special adhesive, and tweezers. Tittleters are available in White or Red.

The Tittleter Color Kit is a new kit for making kodachrome titles. It consists of 25 beautifully colored landscapes, marine, snow and flower pictures—all reproductions of famous paintings. Twenty-five novelty backgrounds, a sheet of clear celluloid for superimposed titles and a sheet of colored translucent material for silhouette Kodachrome titles.

Amco Focusing Spot

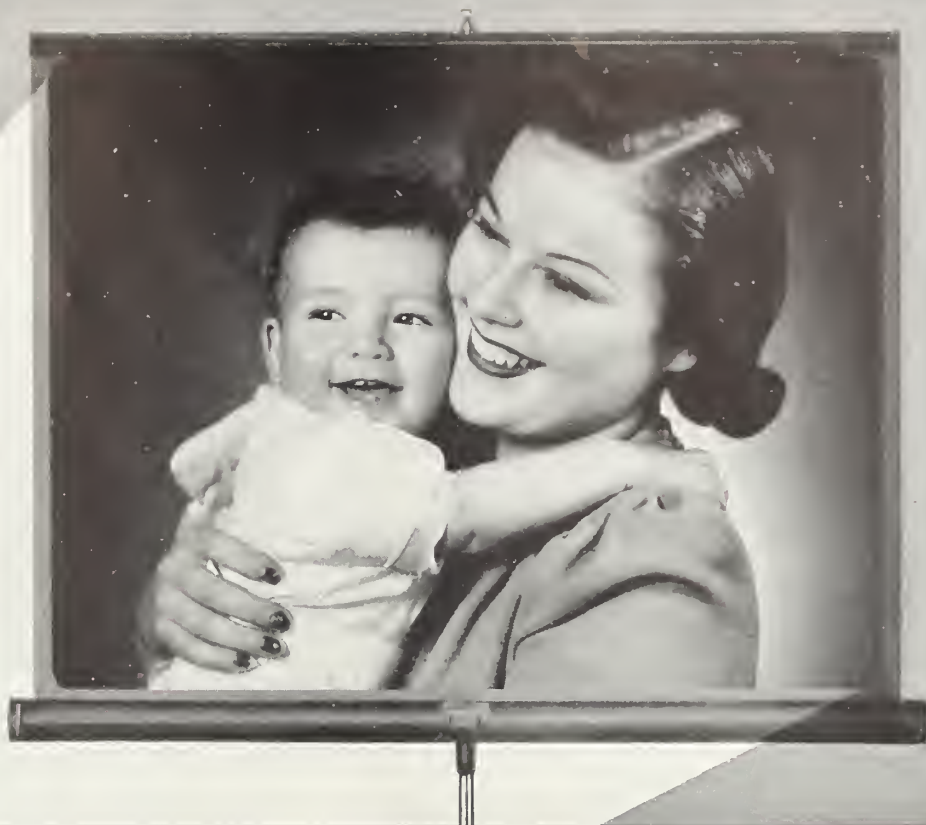
A genuine focusing spotlight in the low price range is the new Amco. It uses a No. 1 Photoflood and answers the requirements of amateurs who heretofore omitted such accessories from their collection of movie making equipment because of their high cost.

The Amco is fully adjustable to throw a concentrated beam at various distances. The spotlight is removable for use on a tripod. The stand may be used as a camera tripod and is especially ideal for table top photog-



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If You Choose
YOUR SCREEN
By the
PICTURES
It Shows



YOU WILL CHOOSE THE

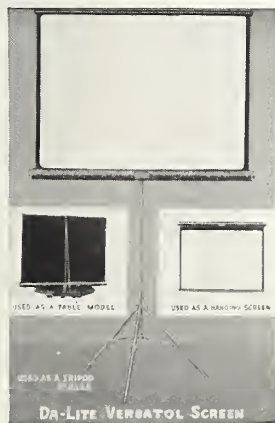


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 Jamestown, N. Y., wins first prize of \$200



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Screen
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If you want a screen that you can use on its own tripod, hang up on the wall, or quickly set up on a desk or table, ask your dealer to show you the Da-Lite Versatol. You will be pleased with its high quality and low cost. You will agree that, just as the Challenger, Model B, Electrol and other Da-Lite Screens are leaders in their respective fields, the Versatol is top value in the low-price class. The new Da-Lite Versatol model has the Da-Lite Beaded fabric, and is available in two sizes, 30"x40" for \$7.50* and square size, 40"x40" for \$10.00.*

At your dealer's make this test: Take in a reel of your own movie film and ask to have it projected—first on a Da-Lite Glass-Beaded Screen and then on any other screen surface. Compare the picture quality for brilliance, sharpness, accuracy of colors, and freedom from sparkle or glare. Check the brilliance from all practical viewing angles!

You will then understand why so many thousands of critical screen buyers have chosen Da-Lite Glass-Beaded Screens—why leading projector manufacturers recommend Da-Lite Beaded Screens—why Chrysler, Deere & Co., Heinz, General Mills, General Motors, International Harvester, Investors Syndicate, Kelvinator, Johnson Wax, Household Finance, Studebaker and other large users of industrial motion pictures have chosen Da-Lite Beaded Screens to insure perfect projection—why the foremost producers of industrial pictures—Brobeck, Burton Holmes, Jam Handy, Wilding, etc.—use and recommend Da-Lite equipment.

In addition to superior picture quality, Da-Lite Glass-Beaded Screens give you unsurpassed convenience and durability, assuring extra years of service. There are models and sizes to meet every requirement. Write for new illustrated circular!

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In the Challenger, the famous Da-Lite Glass-Beaded fabric is spring-roller-mounted in a protective metal case to which a tripod is permanently and pivotally attached. There are no separate parts to carry. The Challenger can be set up anywhere in 15 seconds. It is the only screen that can be adjusted in height by merely releasing a spring lock and raising the extension rod. There are no separate adjustments of the case and no thumb screws to tighten. 12 sizes from 30"x40" to 70"x94" inclusive. From \$12.50* up.

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*Prices slightly higher on Pacific Coast.



DA-LITE SCREENS

**AND MOVIE
 ACCESSORIES**



• Charles VerHalen, publisher of Home Movies, pins Reel Fellows emblem on Lloyd Bacon, Warner Brothers' ace director and first honorary member of the Reel Fellows.

WEAR YOUR EMBLEM!

Identify yourself as a movie maker with a handsome gold Reel Fellows emblem! Join the finest bunch of movie amateurs that ever clicked a cine camera! If you shoot 8mm or 16mm movies, or if you are interested in any phase of amateur movie making, you are invited to become a member of this fast-growing fraternity of cine amateurs.

\$1.00 membership fee is so low no movie amateur can afford not to join. Upon receipt of your membership application, you will be sent membership card, gold pin, and insignia for your camera. Be the first in your community to join! Fill out the Reel Fellows membership application at right and send it in immediately!

If you wish to organize a chapter of Reel Fellows in your community, write to the secretary for character and helpful information.

DETACH HERE

MEMBERSHIP APPLICATION

THE REEL FELLOWS

Secretary, REEL FELLOWS
c/o Home Movies
6060 Sunset Boulevard
Hollywood, Calif.

I am enclosing \$1.00 membership fee, for which please enroll me as a member of the Reel Fellows and send me membership card, gold pin, and camera insignia.

I have been shooting movies (length of time).....

My equipment is: 8mm.....16mm.....

Name.....

Address.....

City.....State.....



Home Movies

M A G A Z I N E



Subscription Order Form



HOME MOVIES

Published In Hollywood

APRIL 1941



Fig. 1

Synchronized SOUND for your Filmo "8"!

By JACK IRWIN

GATHER round, you owners of Filmo 8mm equipment, and take a peek at this simple method for synchronizing sound with your movies! It's from the workbench of C. Gilley, Hollywood cinebug and gadgeteer who wanted sound with his movies and set out to make the means for producing it.

Interesting is the fact the idea may easily be adapted to many other makes of projectors, both 16mm and 8mm. While Gilley, perhaps more ambitious than other cinebugs, designed this sound application for the precise purpose of obtaining lip-synchronized 8mm movies, others less exacting will find the idea well suited for insuring fully synchronized playing of musical or commentary recordings with their pictures.

Amateurs have long toiled with mechanisms that coupled projector with turntable by means of shafts, gears, and synchronous motors; but here is a method by which all such cumbersome equipment is eliminated. Replacing it is a simple flexible coupling—a length of speedometer cable connecting projector with turntable, by means of which the turntable is moved synchronized with the projector.

The pictures on this page show in detail the

simple arrangement Gilley designed for coupling turntable with projector; also the coupling designed for linking his 8mm Filmo camera with a recorder for the purpose of cutting a synchronized recording while shooting the picture.

Fig. 1 shows Gilley seated beside his soundie-projector about to start the motor for a screening of sound-synchronized film. The projector operates within the carrying case which acts as a sound blimp, deadening noise from the motor. There's a small glass-covered window in the front of the case for the projected light beam. Another hole at the side allows for the flexible cable linking projector and turntable.

FIG. 2 shows the equipment with carrying case removed, revealing manner in which flexible coupling is attached to and operated by the projector. In Fig. 3, the joining of cable and projector is shown in greater detail. As will be seen, power for turning the turntable originates at the main shaft of the projector and is transmitted to

• Continued on Page 194

• Here's an outfit you can rig up yourself. Turntable, coupled with projector by means of flexible shaft, revolves fully synchronized with projection of film. Camera, too, can be coupled with recorder for lip-synchronized movies.

Fig. 2



Fig. 3

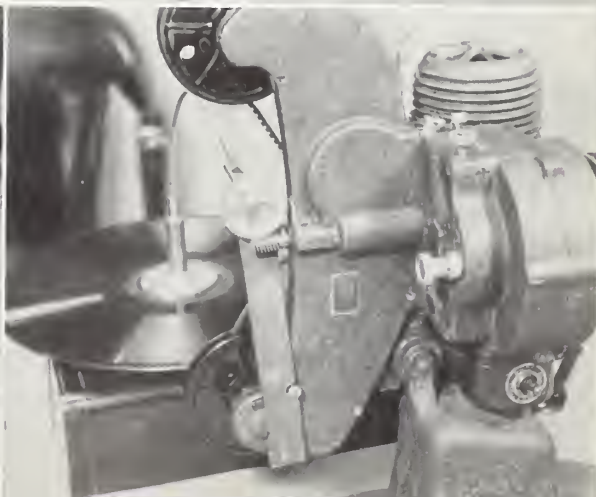


Fig. 4



Fig. 5



Authored by
GEORGE W. CUSHMAN



EDITING *puts the* *punch in movies . . .*

EDITING a movie is in many ways similar to editing a newspaper. Each story in the paper has its own logical place, and the editor must see that each one is put where it belongs. He doesn't put the comics on the market page, nor the baseball score in the society section. He determines the importance of each news item and gives it as much space as he thinks it deserves. He writes the headlines according to the requirements of the article. If an item is relatively unimportant or is poorly written, he may discard it entirely.

Closely paralleled is the film editor and his task of assembling his movies. He, too, places important scenes in the important places. His exciting climaxes come near the end of the reel, his various bits of action come in their logical order, his titles are well written and governed by the importance of the scenes they describe. And if a relatively unimportant sequence is unduly long, his scissors are brought into play. If a shot is poorly photographed or not required in the sequence, he will often leave it out entirely.

• Breaking up a long shot into a succession of closeups speeds the tempo of action scenes. Charted above is camera set-ups for successive closeups of a boxing bout. No. 1 is portion of the long shot; No. 2, a medium close-up; No. 3, closeup of boy delivering a blow; and No. 4, closeup of opponent receiving the punch. The entire scene filmed from position No. 1 would lack interest that the variation of scenes lends. Also, moving in close for the successive closeups brings detail of the action closer to audience.

When Hollywood makes a movie, it passes through many hands, each pair of which have an important part in molding its success. However, the most important finishing touches are applied by the film editor. It is he who speeds up the action in certain sequences by proper arrangement of long, medium, and closeup shots, or regulates the tempo to just the right pitch by cutting each shot to just the right number of frames. Indeed, if Hollywood's movies came to the theater screen with the scenes simply spliced together in the lengths which they were filmed, they would prove very dull entertainment.

One may ask what magic the professional film editor possesses that enables him to breathe success into a movie production. How can he create the necessary editorial effects with nothing but a pair of shears, a splicer, and a bottle of cement? And, most important, can the amateur do the same for his movies?

Yes, the amateur who conscientiously wants to improve his movies can easily apply the professional editor's methods to cutting and splicing his pictures. First, he must remember that an interesting picture must have rhythm, or tempo, as we like to call it. Tempo may be created by two means: by varying the length of shots and by the order in which they are arranged in the film.

Wherever action is fast, the editor cuts his scenes very short, and when he desires to slow down the tempo, he keeps his scenes long. To explain this point, take, for instance, a film depicting the course of a river from its source to its mouth. Sounds like a dull movie, perhaps, but an expert editor could make a little masterpiece out of such a subject. The photographer has done a good job with the camera. Every scene runs about ten seconds.

THE editor begins with scenes at the source of the river, which, at this point, is not much more than a tiny brooklet. These he cuts to about seven seconds. As the brooklet widens into a sizable

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Moonlight and Surf pictured on opposite page is actually a sunset scene at Mission Beach, California, photographed especially for a title background for Home Movies by Curtis Randall.



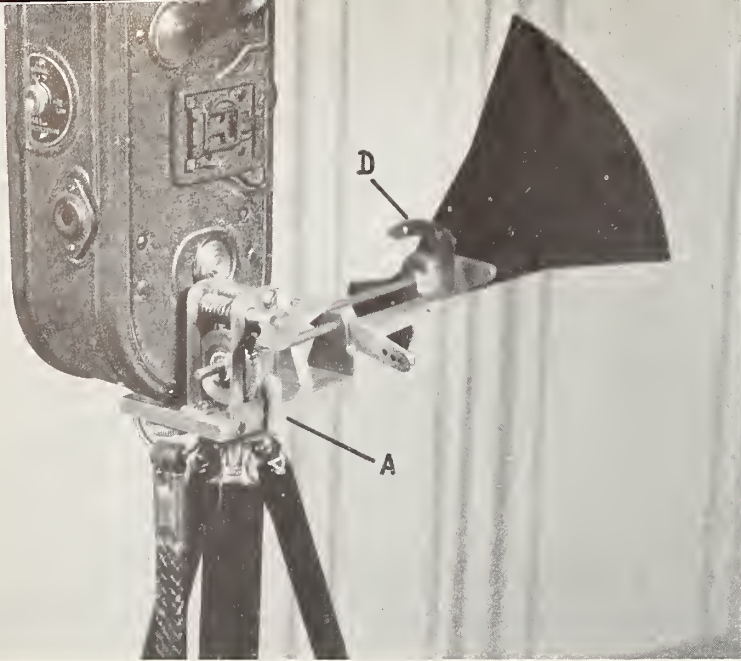


Fig. 1

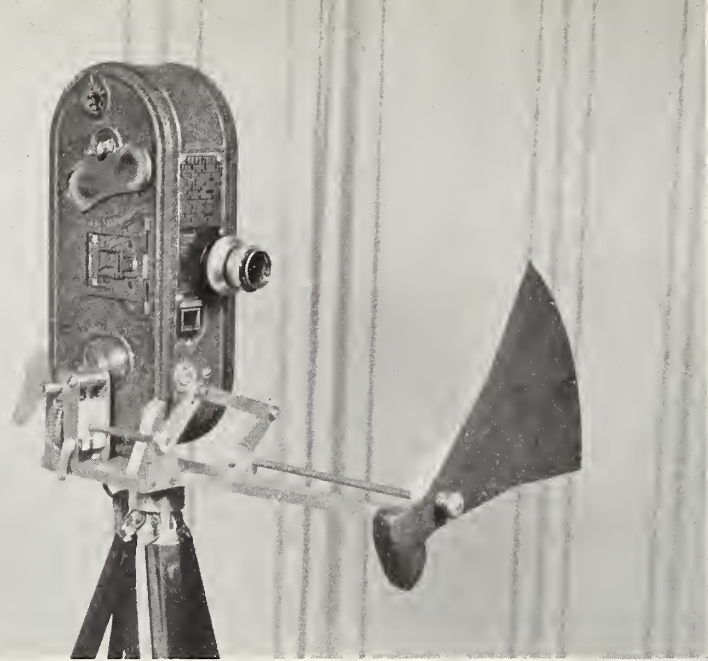


Fig. 2

Amateur builds automatic WIPE-OFF device for Keystone "Eight"

By RAY FERNSTROM

• Amateur-made gadget pictured above makes wipe-off and wipe-on effects easier than the professionals do it! Below are two frame enlargements showing quality of wipe effects obtained. Drawings on opposite page show details of construction of this remarkable device.

A WIPE-OFF and wipe-on effect, expertly made, is one of the most effective transitions that can be employed in movie making. The most recent of cinematic effects introduced by the professional, it is one which amateurs have endeavored to duplicate with 8mm and 16mm cameras.

There is but one way in which a true wipe effect can be made with a cine camera. That is with a mechanical device attached to the camera mechanism in such a way as to move an opaque blade before the lens at a constant speed.

Probably the most notable amateur development for making wipes is the apparatus designed and built for a Keystone 8mm camera by Harold Moats of Decatur, Ill. It is pictured here on this page, and detailed drawings appear on the opposite page, to which the reader may refer as this description unfolds. Below, at left, are reproductions from two frames of Moats' 8mm film demonstrating the result of wipes made with his equipment. As may be seen, these wipe effects are equal in quality to the best of the professionals'.

As may be observed, Moats' wipe-off gadget is relatively simple to construct by anyone accustomed to working with metal or who has in his locality a machine shop that can turn out the necessary machine work for him.

The device is so constructed

it may readily be detached from camera, and no alteration of camera is required that impairs the use of same when the wipe device is not used with it. Essentially, it must be used with camera mounted upon a tripod. In fact, the device mounts directly on the tripod head, the camera then being bolted to its base. The gear arrangement, augmented by a key for winding back film in camera, connects at side of camera with a keyed shaft added to camera for this purpose.

To make a wipe, the scene is photographed to the point where the wipe-off is to begin. Then the lever "A," shown in Fig. 1 and also in sketch, is moved, which throws the worm gear "B" in contact with the worm "C," rotating with the camera mechanism. This starts the wipe-off blade moving slowly across the lens. There's a mark on the wipe fan, and when this reaches the stop point on the guide plate "D" (Fig. 1), camera is stopped. With the lens capped, film in the camera is wound back by winding the key "E," shown in sketch, to the point where wipe blade is returned to original position. Then to wipe on the next scene, the blade is re-set to the wipe-on position, the lens cap removed, and the camera started. When the mark on the fan reaches the stop point on guide plate "D," the lever "A" is shifted to neutral position, disengaging the wipe mechanism, as shown in Fig. 1, until the scene is completely filmed or until its use is required again for another scene.

BEFORE Moats could begin to design his wipe device, it was first necessary to find a method of coupling it to his camera and at the same time provide for winding back the film, which is absolutely necessary to making a complete wipe-on and wipe-off effect. One of his discoveries is the fact this arrangement will not function on the older model Keystone cameras with belt-driven take-up spin-

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Fig. 3



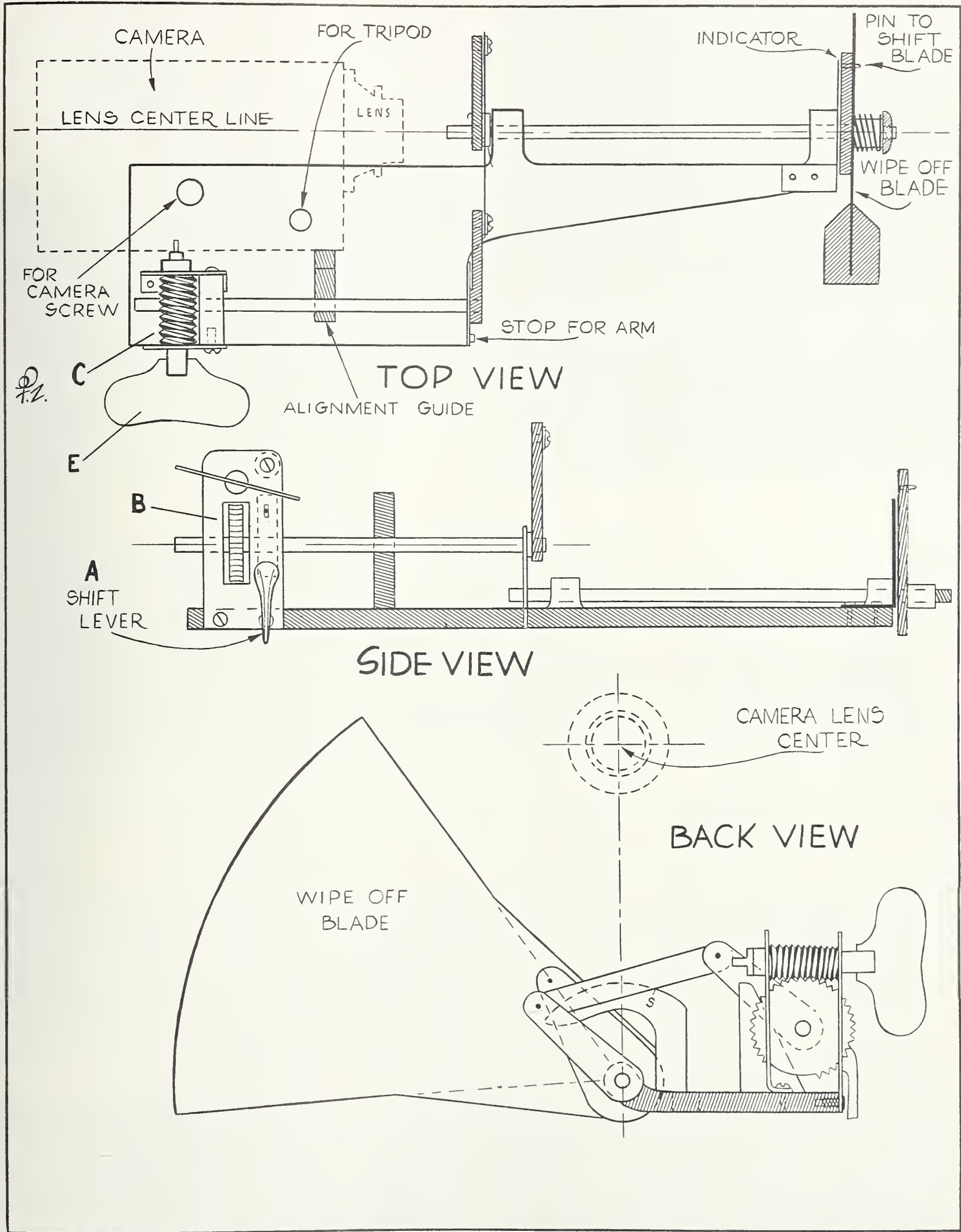




Fig. 1

An experiment in THREE-DIMENSIONAL *movies*

BY GEORGE WITHEROW

FOR the ever-exploring cine amateur looking for new angles in the field of cinematography on which to experiment, here is something really interesting—three-dimensional movies!

The procedure that follows is a comparatively simple one and requires no costly complicated mechanism. Although the basic idea is as old as third dimension itself, its adaptation to motion pictures is quite new.

Most present-day systems for obtaining depth in projected pictures require polaroid lenses both on the projector and before the eyes of the spectator. This plan does not require use of polaroid. In fact, no alteration of any kind is necessary to

either projector or camera. Although a third-dimension attachment is necessary when taking the pictures, no attachment of any kind is required for the projector when showing them.

Before describing this new process, it might be well to review quickly the principle of third dimension for those who may not be entirely familiar with it. The eye obtains the illusion of third dimension, that is, depth, by seeing two different images of a subject. The left eye sees a slightly different view than the right. In order to make a third dimension picture which will give depth, two views must be taken. Such views are photographed a few inches apart from each other; that is, a picture is taken, the camera moved two or three inches to the side, and another picture taken. When the pictures are viewed, the left eye sees the left picture, and the right eye the right picture, with the illusion of depth completed.

With action, the two pictures must be taken at the same time, and usually two cameras are used for pictures of this type, or a regular stereo camera.

Regardless of the viewing mechanism, some provision must always be made for the left eye to see its picture, and the right eye the picture intended for it.

In projecting still pictures, the present method is to cut out the unwanted picture by means of a polaroid filter both on the projectors and on the eye. Such a system adapted to producing three-dimension movies would require the use of two movie projectors running synchronously; also two cameras running synchronously to make the pictures.

The system about to be described employs only one camera and one projector. All that is required is a stereo attachment on the camera in taking the picture, and a pair of prism spectacles worn by the person when viewing them. No special screen, no polaroid lenses, or other mechanism is necessary.

TO take stereo movies, the splitting mechanism is placed in front of the camera lens as shown in Fig. 2. With these experiments the well known "Stereo-tach" was used. The Stereo-tach is made

• Continued on Page 202

• Fig. 1 shows double image on 16mm frame as photographed with aid of stereo attachment in front of lens. This attachment is shown in Fig. 2. Figs. 3 and 4 show specially made prism-lensed spectacles for viewing the projected pictures.

Fig. 2

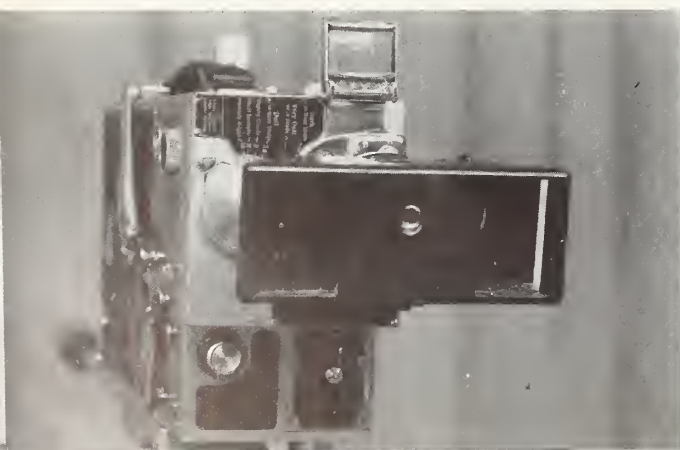
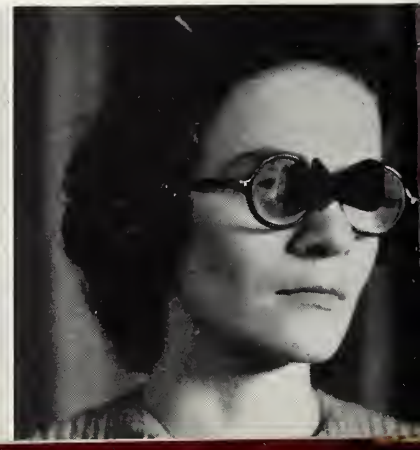


Fig. 3



Fig. 4



HOW *to use your exposure meter . . .*



Pictured above are four of the most widely used photoelectric exposure meters. From left to right, they are: Photrix, General Electric, Weston, and the DeJur-Amsco. These meters, properly used, insure best possible exposures, indoors or out, regardless of make or type of film used. Exposure is determined by pointing meter toward scene or object to be photographed. Reflected light affects photoelectric cell, moving sensitive indicator needle to symbol indicative of light intensity. Each make of meter employs a simple method of transposing reading in terms of exposure.



When meter is aimed and read from position of camera, it will average scene brightness over entire picture field and will be about right for general subjects of moderate contrast. Meter illustrated, Weston "Junior."



For scenes including important dark objects in brilliant illumination, take a reading close to the dark area, as illustrated here with General Electric meter



—and then of the bright. Then take average of the two as correct exposure for the scene. Thus, if reading is 2 for dark portion and 10 for bright, average would be 6.



Otherwise, measure brightness of the most important and desired portion of the object or subject within the scene, which will also give a fair exposure value for rest of scene. Meter illustrated, Weston "Master."



Many amateurs err in taking readings for closeups. For accurate results, hold meter about 12 inches from face of subject. Meter illustrated is DeJur-Amsco.



Showing wrong method for taking reading for closeup. Shadow cast on subject's face by person using meter causes incorrect reading, resulting in over-exposure.



To obtain a reading on inapproachable distant subjects to be filmed with telephoto lens, take reading of some object nearby of same tone. Meter illustrated, Photrix "Cine."

★ This is the third of a series of graphic instructional articles for beginning amateurs.



Reel Fellow's film— MOVIE of the MONTH

By J. H. SCHOEN

THE most casual of incidents often furnish inspiration for the most successful movies. Casual, indeed, was the manner in which Reel Fellow Dudley Porter, Beverly Hills, California, got the idea for his 8mm film, "Fledglings," nominated the Movie of the Month for April.

Porter's desire to make an ambitious movie had persisted for some time; became more persistent when he learned that a Movie of the Month out of his camera would place an indicative star on his gold Reel Fellows' emblem. However, a suitable plot never seemed to present itself.

One evening, Porter relaxed in his easy chair as usual, lit his customary cigar, and reached for the daily paper. Turning the pages, he was attracted by headlines telling of a model airplane meet to be held in his city the following week. This subject had more than casual appeal. Porter's youthful son was a model aircraft hobbyist. At the very moment the boy was in his workshop putting the finishing touches on a model plane he hoped to enter in the contest. There followed a brief spell of mental-plot building. Why not film this boy's ambitious efforts to compete in this event? He may not actually win an award at the meeting, but in the movies he could! Several months later, the final scene was filmed and Porter set to work editing and titling his picture.

The news item responsible for the idea for "Fledglings" played an important part in the early part of the story. The picture begins with a living room scene. Mr. and Mrs. Porter are reading before the fireplace. The boy, sprawled on the floor, is sketching models of aircraft.

There is a closeup of Porter reading the newspaper. He sees the news item announcing the

model aircraft meet. Tearing it from the paper he hands it to the boy who, after reading it, retreats to his workshop. Here we see him surrounded by numerous small planes. He opens a package before him which contains parts for a new model plane and also a miniature pilot fully attired in regulation aviation togs!

Comes bedtime and the boy retires to dream of his model planes. The dream illusion was very effectively depicted by double exposure. An enlargement from one of the frames of this scene appears in the accompanying illustration.

The dream proceeds with the miniature pilot reading the news clipping announcing the model air meet. This sequence, as with others involving the small pilot, were executed in single frame photography. Determined to capture a prize for his master, the little pilot climbs aboard one of the tiny ships, starts the motor and takes off. Other model ships follow. On the side lines are hundreds of tiny planes, and nearby, youthful contestants are getting them into shape for the events.

IN DUE time he reaches the field where the meeting is to take place. The tiny plane lands and the contest begins. Going aloft again, the tiny pilot puts the plane through various maneuvers, cleverly depicted with scenes made of regular aircraft in trick maneuvers spliced in at this point. The pilot lands. Contest officials come out to greet him, and an excellent closeup shows him accepting the award.

The little pilot takes off again, followed by the

• Continued on Page 196

• Reproduced above are enlargements from frames of Dudley Porter's 8mm home movie, "Fledglings" — Movie of the Month for April. At lower right, Dudley Porter sets the focus of his Cine Kodak Magazine Eight preparatory to shooting a miniature closeup of model aircraft featured in his picture.



ONE of the commercial cars most frequently seen on the streets of Council Bluffs, Iowa, carries neatly decorated on its side panels the trade name of its owner, Vagabond Movies. This truck visits regularly 72 public schools in and around Council Bluffs, servicing each with educational and entertainment films or projection equipment. Founded by an amateur movie maker, Elton Legg, it represents an institution of remarkable growth; proves there are opportunities for amateurs to advance beyond the hobby stage in the field of motion pictures.

Elton Legg was born in Chewelah, Wash. About the time he graduated to long trousers, an older brother sent him a toy projector for Christmas. It was one of those contraptions which ran an endless loop of 35mm film. This event served to inoculate Legg with the virus that led him first to making movies as a hobby and later to exhibiting movies for profit.

• The yearning to make and show movies followed a gift to Elton Legg of a toy projector. Later, he made the kind of amateur movies that captured awards in contests. After that he made and exhibited movies for money; now owns a profitable business.



...and so now he makes MONEY with his MOVIES!

By WARREN GARIN

Possession of the toy projector gave Legg something in common with the projectionist of the local theatre. He made friends with him, and it wasn't long until he had accumulated enough scraps of film from the theatre's projection booth to make a fair sized spool of film for his toy projector. These included bits from such notable films as "The Birth of a Nation," and the John Bunny, Alkali Ike, and William S. Hart features of that day.

Motion pictures continued to hold a fascination for young Legg after the family moved to Des Moines, Iowa, in 1919. Soon after he bought an old hand-operated Motiograph projector from a second-hand dealer. This he equipped with an electric motor from a vacuum cleaner, rented a few old 35mm films, and established himself as an exhibitor in a little public hall in Kelly, Iowa.

Finding this a profitless venture, Legg managed to land a job as an assistant projectionist which gave him time to continue his schooling. He entered Iowa State College, and then landed a job as chief projectionist in a theatre in Ames, Iowa.

IN 1926, about the time amateur movies were gaining definite public favor, Legg was one of the first to buy a movie camera. This was a 9½mm Pathex. In 1929 he made his first "feature" movie—a western in which neighbor kids were actors, and draft horses their mounts. "The Capture of Bad Eye Bodie" was the imposing title of this opus, and it received such plaudits from the neighbors, Legg decided to enter it in a nation-wide home movie contest sponsored by Pathe. It won first prize.

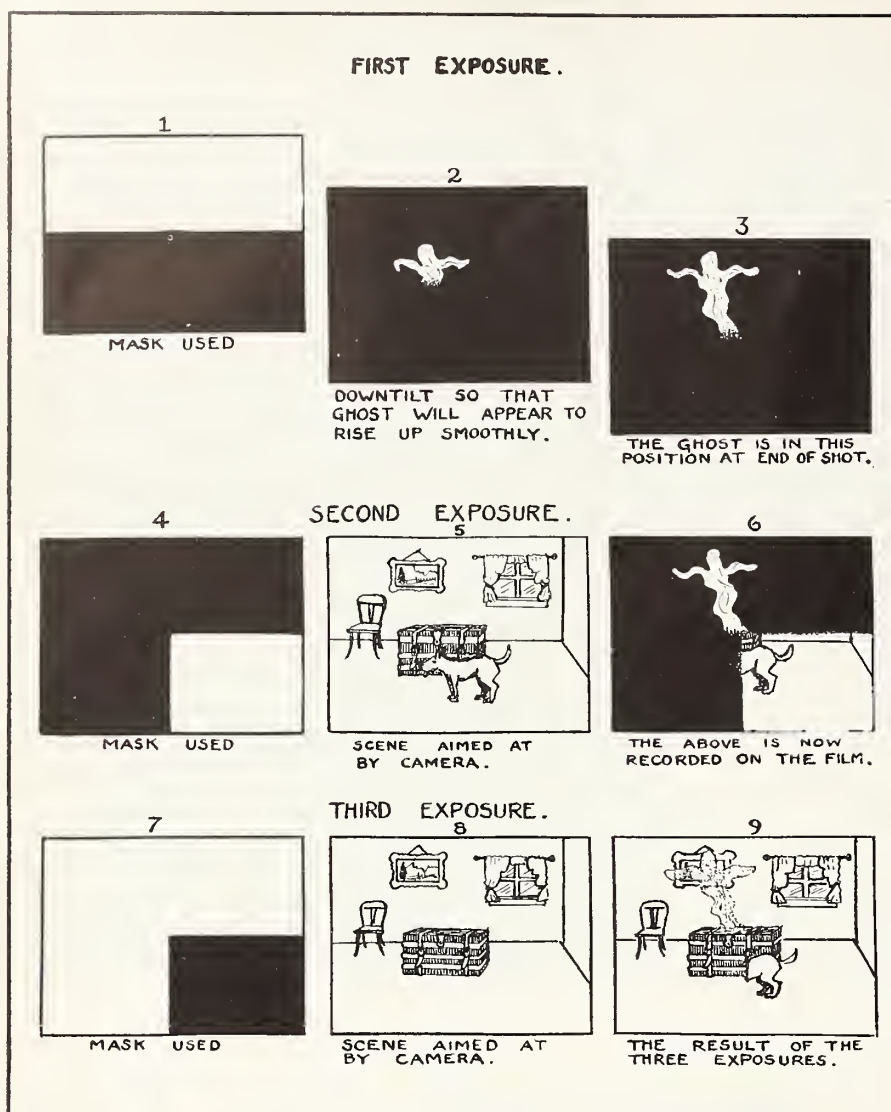
Thus encouraged, Legg traded his 9½mm equipment for sixteen; ventured forth on a more pretentious contest picture; and captured another prize. In fact, winning home movie contests became quite a habit. The depression struck the nation, and Legg suffered as did so many others, losing his position; but this catastrophe only served to drive Legg forward with his movie hobby. Doing a little "hoss" trading, his 16mm camera was swapped for a model A Cine Kodak. This looked more "Hollywoodish" than other cine cameras and,

• Continued on Page 186

• This truck daily speeds between some 70 public schools in southwestern Iowa, bringing educational pictures and projection equipment which Legg profitably rents to them.



Authored by
STANLEY E. ANDREWS



How to make SPLIT-STAGE *trick shots . . .*

ONCE one has mastered the method of making simple montage shots by using masks before the lens, he has laid the groundwork for making the more startling multiple exposure shots by the split-stage system. By split-stage is meant dividing the scene and photographing various images upon sections of it while the remaining area is protected or blanked out with a suitable mask.

An example of the simple form of split-stage shot is where the frame area is divided vertically to make a subject appear twice in the same scene. For example, by the split-stage method, an actor can be made to appear standing in the right half of the scene talking to his double on the opposite half. When screened, there is no visible dividing line between the two characters to indicate the shot was made in two stages.

Such a vertical split-stage shot merely involves masking one half of the scene and shooting; then backwinding the film, reversing the mask so as to blank out the other half of the scene, and shooting again.

Care must be taken while backwinding not to

move position of camera the slightest. For success, camera must remain in exactly the same position for filming both stages of the scene. Also, persons appearing in such scenes must not move beyond the dividing line established by the mask, otherwise they will disappear—evaporate mysteriously—when the scene is projected. On the other hand, similar action can be filmed purposely to obtain such an effect when desired.

Where there is any danger at all of a subject overstepping the boundary line in a split-stage shot, it is advisable to film it with the mask close to the lens so that the boundary line between the two stages on the film will not be too sharp and allow the two stages to blend into one another, as pointed out in the illustration last month. Where the mask is placed farther away from the lens, the line of demarkation between stages becomes increasingly sharp, requiring more accuracy in lining up the masks as well as infinitely more care in guiding the characters about the scene.

There are many instances where the effect in a split-stage shot requires a sharp line of demarkation. Suppose, for example, the trick shot calls for a human head to appear, severed from the body and lying on a table, yet appearing very much alive—the kind of a shot one might need for a thriller or horror picture. A sharp masking would be essential in order that the head would appear severed abruptly. A soft line of demarkation, on the other hand, would cause the head to merge with the table at the point of masking.

To make this shot, the scene would be masked horizontally, *i. e.*, the upper half of the scene would be masked off so only the table would be revealed; then the lower half masked, and the head of the subject filmed after winding back the film to the starting point of the scene.

Let's film the shot. Set the mask in place not less than 10 inches ahead of camera lens and adjust it to blank off upper half of the scene. Observing the scene through the viewfinder, camera is moved so top of table coincides with the horizontal halfway mark defined by the mask. Camera lens should be on a direct line with the table top and it should be possible to see beneath the table.

NOTING the footage mark on the indicator, the scene is filmed; amount of footage in the take recorded; the film wound back to the starting point, and the mask reversed for shooting the upper half of the scene.

The table is removed from the scene and the person, whose head is to appear in the trick shot,

• Continued on Page 200

• Above sketches illustrate successive steps in the filming of a split-stage trick shot. It employs the use of three separate masks which are placed ahead of the lens to blank out portions of the scene during making of the multiple exposure.

Authored by
DR. A. K. BAUMGARDNER

There's extra latitude in a FOCUSING lens...

RECENTLY a photographic dealer of my acquaintance declared that many amateurs, purchasing a cine camera for the first time, avoid models equipped with lenses in focusing mounts. There are many amateurs, it seems, who believe focusing lenses are too complicated. They sincerely feel that because they are just starting out, most anything will do and the simpler the equipment the better. The result is something like that of the music student given a five-dollar piano and expected to develop great inspiration and high appreciation with an instrument that will deliver second rate performance at its best. No matter how rapidly he masters the instrument, his expression is limited and in serious danger of being totally discouraged.

Where the amateur has a sincere desire for better results, camera shops invariably find they are soon asked to take back the simple fixed focus lenses in exchange for more versatile focusing equipment. The others who retain the fixed focus lenses may be numbered among those camera purchasers who use a movie camera very seldom, put it away on a shelf, and therefore fail to explore the interesting possibilities that cinematography, with the right equipment, holds for them.

While it is true that universal focus has helped many to get started by its simple operation, it is also true that there are hundreds of cameras idle year after year because the owners have never found the complete art of expression.

Faster lenses in focusing mounts offer the present-day amateur all of Hollywood's picture-making possibilities as far as focus is concerned, and for those who are interested to approach these results, there are only a few simple rules to follow.

To correct the common belief that a focusing lens is good for only its set distance of focus, it is well to consider that we only alter the universal focus to new increased ranges. With motion picture photography this is of vital importance because our subjects usually move forward and backward to complete the action and by proper control of the depth

of field it is possible to keep the picture in sharp focus with amazing ease.

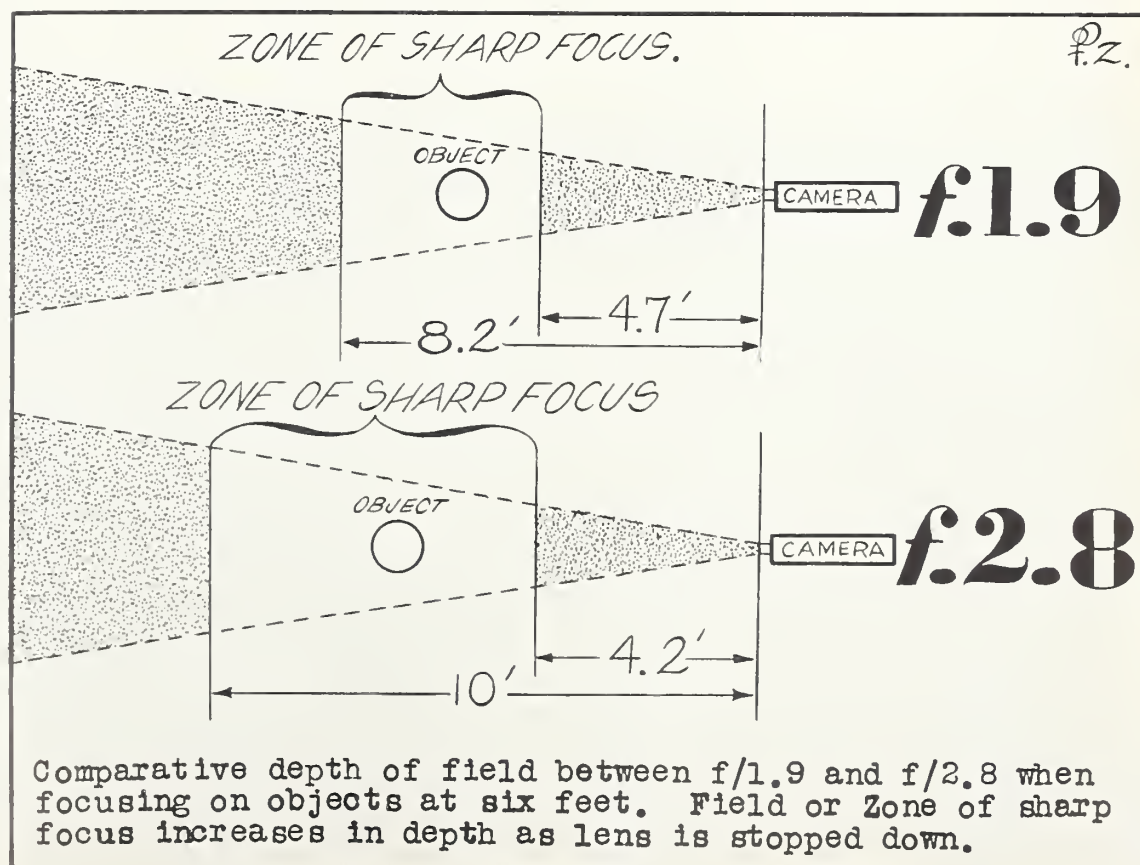
The hyperfocal distance is defined as that distance nearest to the camera that remains in sharp focus when the lens is set for infinity. This hyperfocal distance varies with the lens opening and can be regulated accurately. With the F stop determined, it is possible to have the action take place within the range of the corresponding hyperfocal distance.

BY AN ingenious law of optics, we can increase the range tremendously by setting the lens on the hyperfocal distance, thereby bringing into focus everything from one-half the hyperfocal distance to infinity. The following table gives the standard hyperfocal distances for all lens openings:

F 1.5.....	27.7 feet	F 4.5.....	9.3 feet
F 1.9.....	21.9 feet	F 5.6.....	7.4 feet
F 2.7.....	15.4 feet	F 6.3.....	6.5 feet
F 2.8.....	14.9 feet	F 8.....	5.2 feet
F 3.5.....	11.9 feet	F 11.....	3.7 feet
F 4.....	10.4 feet	F 16.....	2.6 feet

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Well known to most amateurs is the fact the smaller the lens stop, the sharper the image. More important is the fact that as the lens is stopped down, zone of sharp focus increases in depth, giving a wider latitude for subjects to move about within a scene. Chart below illustrates this point.



Authored by
WM. J. BORNMANN

Improved formula cures HALATION *bugaboo . . .*

Amateur's Experiments
boon to home reversal
of positive film...

AS THE result of recent experiments it has been found that by altering the volume of certain ingredients in the formula of the first developer, it is possible to reverse positive film with little or no indication of halation.

The majority of reversal formulas published and which are currently in use by most home processors are essentially for panchromatic film. Reversible pan film is inherently fast in the shadows, while positive film is just the reverse. Obviously, the reversal of positive film should demand a different formula to compensate for this difference in emulsion characteristics.

In analyzing the formula in question it is found that metol, which is listed as the first ingredient,

• Altering volume of active ingredients in reversal formula adjusts developing action of positive emulsion, insuring highlights of normal gradation instead of halation.

is a developer with a high reduction potential. It causes the image to flash up all over at once, because it immediately starts development even in the lesser exposed portions of the emulsion. Since we are concerned with a film that is slow in the shadows, it becomes necessary to increase the metol to bring up the shadows faster.

The next chemical is sodium sulphite. Sodium sulphite acts as a preservative, absorbing oxygen which would otherwise spoil the developing agents. It has very little effect on the characteristics of the developer, so it will not be necessary to change it.

Hydroquinone is the next chemical. This is the "bad boy" of development insofar as halation is concerned. Hydroquinone is a developing agent with a low reduction potential acting on the highlights of the image first. Naturally, if it brings the highlights up first, it must have a lot to do with halation, which is essentially overdevelopment of the region of greatest exposure. It will be advisable to cut down the quantity of hydroquinone.

Potassium bromide controls speed of the developer acting as a restrainer and preventing chemical fog. There's no need to change speed of the developer greatly, so the proportions of potassium bromide may be left unchanged.

Next in line is the sodium hydroxide. This is a very strong alkali. The alkali governs the energy of the developer. For positive film, this developer is too active as far as the highlights are concerned, so it will be necessary to cut the hydroxide to a minimum.

The next chemical, and one which characterizes the newer reversal formulas, is potassium sulphocynate (thiocynate). It is a silver solvent, replacing such chemicals as wood alcohol (which has a tendency to stain), hypo, etc. It aids in producing nice clear highlights. Potassium sulphocynate is a silver solvent which acts on the regions of greatest density only, thereby clearing the highlights without appreciably disturbing the gradation of the positive. This will not change because it is needed to insure clear highlights.

IN RECENT tests made with the modified Agfa formula it was found that the metol could be tripled, the hydroquinone could be cut about in half, and the hydroxide cut to one-quarter of its original proportion. The rest of the chemicals were not changed in any proportion.

From the foregoing conclusions the following formula results:

	Pan- chromatic	Positive
Water to make.....	32 ounces	32 ounces
Metol	15 grains	50 grains
Sodium sulphite.....	½ ounce	½ ounce
Hydroquinone	90 grains	50 grains
Potassium bromide....	60 grains	60 grains
Sodium hydroxide.....	136 grains	34 grains
Potassium sulphocynate	38 grains	38 grains

The formula for pan will give excellent results if used at 65° for about 8 minutes. The formula for positive can be used at 65° for about 10 or 11 minutes.

Where it is desired to mix the above formula several days in advance of time it is to be used, increase the sulphite to ¾ ounce and mix all the chemicals in

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Reviews by
THE EDITORS



Look for an idea in these film REVIEWS!

BECAUSE the review of a film sent to the editors fails to be published in this department is no indication the film was lacking in merit. It is impossible, of course, to publish reviews of all films received for criticism. Effort is made to print those which contain ideas that others may use, or criticism beneficial to beginning movie amateurs.

We believe many amateurs will find interesting pointers in the reviews that follow. Perhaps a suggestion for improvement of continuity; a titling idea; or a hint on editing. At any rate, study them carefully.

"IT HAPPENED ONE NIGHT"

200 feet 8mm—By W. D. G.

★★★

Continuity: Not to be confused with plot of theatrical movie of the same title, this story concerns a movie amateur who receives notice from his cine club advising all contest films must be in judges' hands within a few days. The chap hasn't begun to shoot his entry yet, so he gathers his equipment together and sets out to make the picture.

There follow shots of the man walking, camera in hand. There's a cut to a closeup of his feet as he walks; then back to a medium shot. There are various angle shots, quickly cut to give the story a snappy tempo, showing him in all the phases of filming a movie—taking a meter reading; setting up his tripod; visualizing composition, etc.

In due time the picture is filmed and mailed to the laboratory for processing. A nicely executed shot of falling calendar leaves indicates lapse of time during processing, and the film is returned to the man the evening before close of the contest.

Getting out his editing equipment, he sets it up on the dining room table. There is an admonishing call from his wife in the next room, and the chap reluctantly gathers his equipment together and retires to the kitchen. Here we see him busily cutting, splicing, and rewinding the film. There are frequent cut-backs to the kitchen clock indicating time involved in putting the picture together. At 3 A.M. the job is finally completed, and the weary filmer goes to bed.

Soon he is dreaming about his film and the contest. A fade-in indicates this, and in the opening of the dream we see the chap and his wife in evening clothes seated at a banquet table. The occasion is the club's annual dinner at which time winners of the club's film contest are announced.

Double exposed in upper part of frame is the speaker of the evening, and then the words of the speaker such as, "Unaccustomed as I am . . .," etc.

Winners of the contest are then announced by the speaker, beginning with the lowest award and gradually working up to the first prize winner. When the man is announced as winner of first prize, he is astonished. He arises slowly from his chair, mouth open and stares at the guests about him. Pointing finger at himself, he says, "Me?"

AT THIS point there is a lap-dissolve back to his bedroom. The chap is sitting up in bed, pointing to himself and asking, "Me?" His wife awakes, shakes the chap, and tells him to go back to sleep. Realizing he was only dreaming, he falls back on pillow somewhat disgusted and goes to sleep.

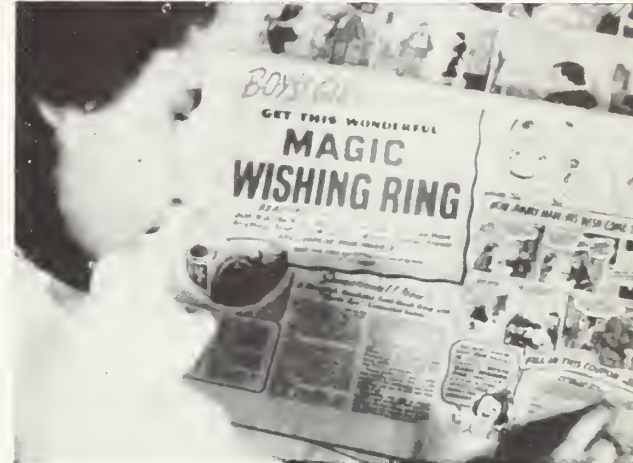
The continuity was worked out very smoothly and there was no strain or over-acting at any point. One noteworthy feature was the fact every scene was confined to just the right footage. No shot too long or too short.

Photography: Frequent change of camera angles marked the photography of this picture which was further enhanced by good exposure, careful framing, and a steady camera.

Editing: Good cutting meant much to this picture, and it was well executed, keeping the picture at a steady and interesting pace right down to the last frame.

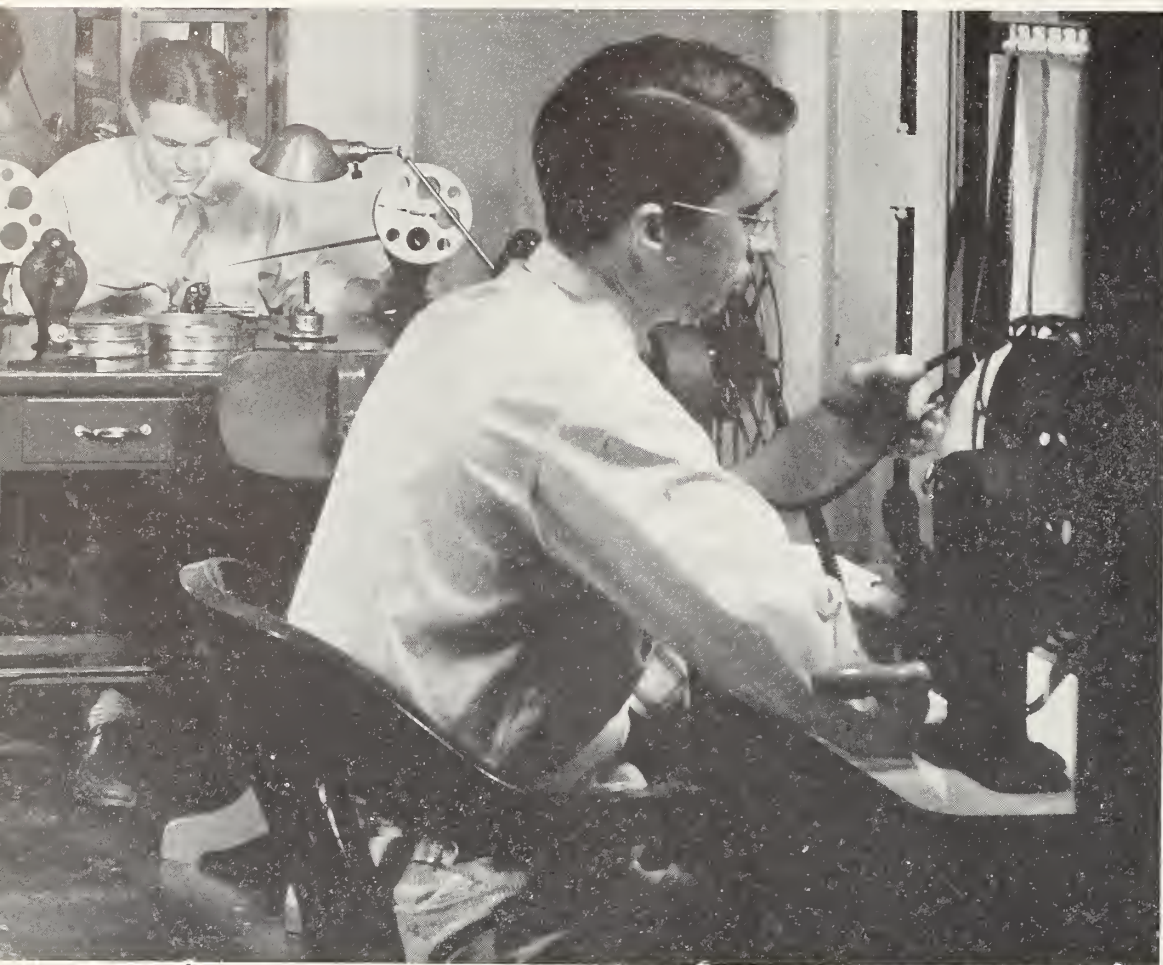
Titling: Very well done. Commendable are the double-exposed titles of the speakers at banquet.

Equipment: 8mm Filmo turret model camera; three to eight No. 2 photofloods on indoor scenes; and 1/2-inch, wide-angle, and 2-inch lenses. Fades were made by manipulation of lens diaphragm.



• Pictured above are reproductions from amateurs' films reviewed here. At left in top row is scene from "It Happened One Night." Next is a closeup from "The Fisherman Dreams," and below—a scene from "Wishing Ring." Each of these films was reviewed by Home Movies' editors and returned with a written criticism and three-star leader.

• Continued on Page 200



Courtesy University of Iowa

EDUCATIONAL *production* of school movies

Emphasis is upon educational activities involved in production, with completed film often regarded means to an end

By GODFREY ELLIOTT

TEACHERS are discovering that there is a vast difference of meaning in the two phrases, "production of educational films" and "the educational production of films." Educational films can be produced by anyone with the requisite experience and proper equipment; the phrase "production of educational films" refers only to the production of movies with educational implications. It is a phrase that would most aptly apply to the commercial producer who is slanting his product for school use.

Behind the phrase, "the educational production of films," is an entire philosophy of education—the philosophy of the progressive teacher who believes that the motion picture camera can be used

to motivate and unify school work. In this case the emphasis is upon the educational activities involved in the production, with the completed film regarded primarily as a means to an end.

It is to the credit of today's school system that increasing emphasis is being placed upon educational production. Boys and girls are intensely interested in movies; they are enthusiastic about any project involving movie production, whether real or simulated. The wise and progressive teacher has seized upon this youthful interest as a means of vitalizing classroom subjects and democratic procedures.

Let us suppose, by way of example, that a high school teacher of twelfth-

• Boys and girls are intensely interested in movies. Progressive teachers have seized upon this interest as means of vitalizing classroom subjects and democratic procedures.

year social studies is ready to begin an extensive study of present-day housing problems. Fundamental to any such study is a careful examination of local problems as they relate to the housing problems of the nation. To stimulate work, the teacher and the class decide to produce a film on local housing conditions. The film, a 400-foot 16mm reel, is to be a record of their investigations and a picture of local conditions.

Educational activity begins at once. The group divides into committees. One committee will do library research to provide the necessary national facts as they relate to the local situation. Another small group of students begins to study the community to determine the status of local housing. Still another group interviews local authorities; another committee carries on correspondence with individuals and agencies outside the local area in order to gather certain essential information.

Is this educational activity? Is there a sincere interest on the part of the students? You can bet it is! "We're going to make a movie on this. We've got to get all the facts, and they've got to be right!"

The various committees report their findings to the class. There is a lengthy and exhaustive discussion, and then the outline of the film begins to take shape. The group divides again. This time one committee starts to work on a scenario, while others work on gathering equipment, finding locations, assembling the necessary cast or interviewing to obtain permission for "shooting" people and places.

All this time the teacher is working behind the scenes, exercising a guiding hand here, pointing out additional sources of information to another group, serving as a friendly critic to the scenario committee. Educational production of films? If this is not real education, what might it be called?

The social studies class and its housing film serve as one example of "the educational production of films." In this

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TEACHERS looking for new educational experiences in the classroom will find inspiration in the accomplishment of a group of students of Menlo Junior College of Menlo Park, Calif. Recently completed by the group is an 8mm documentary film entitled "The Student Is a President" that runs 20 minutes and presents a true portrayal of how elections are conducted at this school for offices on the student body.

Nor will interest in this accomplishment rest entirely with school faculty members. Students in other schools, especially those who are already movie amateurs, will find much in this report pointing toward new fields for their cinematic activities.

It all started with a twelfth grade contemporary problem unit on "How can we as citizens help provide a more democratic living situation?" In making a study of this problem one of the first things the class questioned was the characteristics of a responsible citizen which led to an examination of the duties and privileges of a citizen.

While the students could theorize about participating in local, state and national elections, they could not be very effective. On the other hand, as members of the student body, they could examine and investigate at close range their own obligations and evaluate their own effectiveness within this small governing body.

Interested in studying their own student body government and the responsibility of its members to the student government from an objective point of view, various members proposed research projects. One of the proposed topics was to make a documentary picture to show how a student became president of the student body. This was proposed by Joseph Ehrman on the basis that not many students knew how to run for such an office and that a picture of this type would help show the students how they could be more effective in their student government. As Joe stated in his written report, which was turned in at the time the film was completed: "I wrote an outline telling how a student was elected to the presidency of the student body. The teacher then helped me make a complete shooting script, using my outline as a plan."

A copy of the completed script was presented to the student body council and a request was made for funds. In

STUDENTS *produce 8mm.* *documentary film*

**Class conceives and films picture
as aid to study in citizenship...**

By EARL W. DIBBLE

order to keep the cost down, it was decided to make the movie on 8mm film and \$7.50 was appropriated for this purpose. As Joe's report states: "However, we had to purchase a reel and can, together with some cement, which we did not take into consideration. This extra expense brought the total cost to \$8.69 and was later appropriated by the student council. We used super-X black and white 8mm film in making this picture because of the speed and comparatively low cost. The list of expenditures is as follows:

Four 25' 8mm reels of film....	\$7.61
(Three reels secured at 20% off)	
One 200' reel and can.....	.82
One bottle of film cement.....	.26
Total.....	\$8.69

The equipment used included an 8mm Bell & Howell camera with an f/3.5 lens, tripod, four No. 2 and two No. 1 photo-

flood lights, reflectors, splicer, and titler. The camera, tripod, splicer, and titler were supplied by the instructor and the photofloods and reflectors were part of the photography equipment of the school."

"**A**FTER the permission of the council was obtained," so Joe's report reads, "we chose a staff consisting of an assistant director, a cameraman, and a properties man. The cast was chosen by the popular consent of the school." Joe was the director of the picture and he selected his associates on the basis of interest and willingness to work. None of the fellows had ever made a picture before, and so it was necessary to go over the duties of each prior to the taking of the picture. The cast was chosen by a poll taken under the supervision of the director. The purpose of this poll was two-fold: First, to select a boy which the students

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• Active in producing "The Student Is a President," Menlo Junior College production, were, from left to right, Merrill Wolden, Earl Dibble (faculty advisor), Al Boxter, Duke Douglas, and Joe Ehrman. Note Filmo 8mm camera used in filming picture; also scene slate — on ideo borrowed from the professionals.

University of Nebraska

film service now in operation

OVER 200 reels of sound and silent films have been acquired by the visual education department at the University of Nebraska since its inception just 12 months ago. Pooling of resources by the various departments has made possible the rapid growth of this organization.

Besides the films, four sound as well as several silent projectors have been purchased; also slide projectors and other apparatus.

The program was launched last April when Chancellor C. S. Boucher announced the appointment of a six-member university board of visual education under the chairmanship of Dr. K. O. Kennedy, and the establishment of a visual education service for the university under the direction of Prof. R. F. Morgan.

The scope of the service is quite broad, and besides complete service for the university, a state-wide program for elementary schools is planned. "The university, in building up this system for its own use, is not forgetting the contribution it can make to the state as a whole," said Dr. Broady. "It is particularly mindful of public schools and other agencies for whom rental rather than the purchase of motion picture films is the economical procedure, and a state film center to provide such rental facilities is thus being developed at the university."

The visual education service will be the depository for the films in this center, and the university extension division will make bookings and financial arrangements, details of which are to be worked out later. A teachers' college committee recommends to the visual education board films to be purchased for public school use. This committee also sponsors the preparation of lesson guides and bulletins to help schools use these films more effectively.

As for the service within the university itself, the faculty members are becoming more accustomed to the new visual system and the aids it offers. The demand for the use of films in the classroom is constantly increasing. Besides merely providing films for classroom use, the service also makes special slides, film strips, and motion pictures for faculty members from their own material obtained in the laboratory or on field trips.

Considerable revamping of the classrooms has been found necessary to properly equip the school for the use of the visual material. Besides the projection equipment, electrical outlets have been installed, opaque shades placed in the windows, and in some instances the acoustics of a room have had to be improved where sound pictures are shown. The tentative plan is to equip one or more large rooms in each of the major classroom buildings for the showing of sound motion pictures, and as many oth-

ers as possible for the projection of silent motion pictures and stills.

No charge is made to any instructor at the university for any of the equipment unless it is used for more than one week. At present, all the equipment is owned by the University Visual Education Service which maintains it in first-class condition.

Most of the films obtained so far have been obtained from industry and governmental subdivisions. Purchases of regular instructional films will begin shortly. Since many films are suitable for both university classes and schools throughout the state, the plan of the university for a single film service agency should prove an important development in the furtherance of visual education throughout the school system of Nebraska.

Flaherty's "The Land" ready soon

EDITING of Robert Flaherty's latest film, "The Land," is now completed and the picture is scheduled for release some time this month.

Flaherty, often called the father of documentary films, has traveled over practically all of the United States to record the scenes in "The Land," a forceful drama on the effect of the machine upon those who must use it to make a living from the land.

Robert Joseph Flaherty, F. R. G. S., was born in Michigan 57 years ago; prospected with his father in Canada for

awhile before turning explorer at the age of 26. He spent 10 years traveling in and around Labrador, studying the Eskimos. In his later expeditions he carried motion picture equipment, and in 1920 set out to film the Eskimo's life and problems, the Arctic struggle, the devastating cold and hunger of the North.

"Nanook of the North," as the film was called, was a real-life drama free from any screen writer's imagination. Flaherty knew the Eskimo's efforts to exist contained sufficient interest for a real motion picture; it was up to him to capture and present it.

Flaherty spent nearly two years making the picture. The films were developed in his portable laboratory, complete except for running water. Three barrels of water were required for each 100 feet of film. He developed and printed over 50,000 feet at the rate of 800 feet per day. All his water was hauled from a hole cut through 8 feet of ice more than a quarter of a mile away.

The success of "Nanook of the North" was inevitable solely because Flaherty's keen understanding of telling a life story forcibly and straightforwardly. His intelligent cutting of the film likewise played an important part in placing it as one of the greatest films of its kind ever made. His works further are governed by the natural art with which such artifices are concealed yet still made to serve their purpose.

Two years ago Pare Lorentz, equally as capable in the documentary field, cabled Flaherty in England, invited him to film "The Land" for AAA and the Department of Agriculture. Since that time Flaherty and his cameramen, Irving Lerner and Douglas Baker, have traveled 20,000 miles through practically all sections of the country, exposing upward of 100,000 feet of film. From this has been taken the best 50,000 feet to be exhibited both here and abroad.

New Releases

IDEAL Pictures Corporation, 26 East Eighth Street, Chicago, Ill., announce they now have ready for release ten religious films, all in sound, and some in color. The titles include "A Royal Prince," which is a tabloid life of Jesus; "The Majesty of God," "The Glory of God," "Hope Beyond the Grave," "The Door to Heaven," "The Life of Moses," and several others.

The films are available in rental form in 16mm sound and run various lengths. Ideal also announce several new films on animal, bird, and insect life. Further details will be gladly furnished on request.

Eastman Kodak Company announces six new films for use in the classroom. Most important of the lot is "Elementary Operations on the Engine Lathe," a one-reel 16mm sound film which shows the correct methods of using a lathe of this type. The points covered in the film include aligning the lathe, detailed procedures involved in facing, straight turning, and squaring a shoulder; working accurately to dimensions from a mechan-

ical drawing; characteristics and selection of the principal cutting tools, as well as a few scenes on the use of micrometers.

"Principles of Flight" employs animations as well as straight photography of laboratory apparatus and wind tunnels to illustrate the elementary principles of lift in kite, glider, and airplane. One reel, silent.

"Fertilization—A Study Through the Microscope" is a micro-cinematographic film showing fertilization in certain marine invertebrates. "India—the Punjab" shows rural life in this British administered state. "India—Glimpses of Industry in Mysore and Ceylon" brings views of native and industrial life in this part of the world, and "India—Hyderabad" depicts typical scenes of this Indian city. "Fertilization" is a half-reel silent, the Indian subjects one-reel silent.

Post Pictures, 723 Seventh Avenue, New York, N. Y., announce several new films concerning nature are now available.

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A Special Award For School-made Films

This year, and each year hereafter, Home Movies' Annual Amateur Contest will recognize school-made films as a new and distinct classification to be judged for the best film produced by educators or students. Special awards will be given at close of contest to producers of such films.

As previously announced, closing date of contest has been extended to September 30th, to allow those making films during summer months to enter.

What makes Home Movies' contest important to most amateurs is that the method of grading and judging films affords the beginner equal opportunity with advanced filmmakers to capture an award. Contest is divided into four classifications: Scenario Films, Documentary Films, Family Films, and School-made Films. The advanced cinefilmer submitting a pretentious scenarized production does not compete with the beginner submitting probably his first home movie of a strictly every-day family subject.

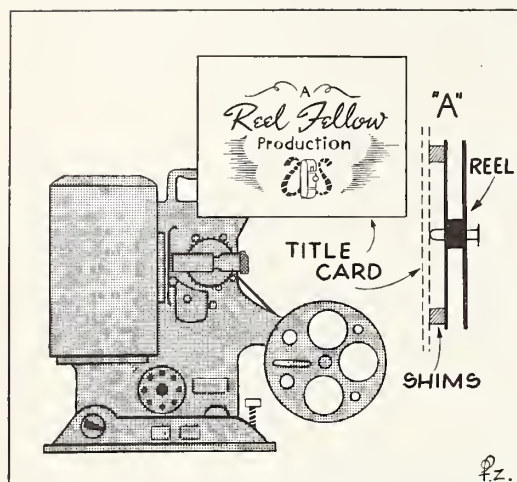
In addition, Home Movies offers special awards for outstanding achievement in the various phases of movie making: Photography, Editing, Titling, Sound, and Technical Accomplishment.

Rules of the contest are simple. Any amateur-made 8mm or 16mm film may be entered. Transportation of film both ways must be paid by contestant. No scenes which are reductions from 35mm film, or from any professionally produced 16mm film may be used as part of entry. Professionally made titles are permissible.

Contestants are urged to submit their films early for judging and classification. Same will be returned promptly, subject to recall for review in final judging.

H O M E M O V I E S

H O L L Y W O O D ' S M A G A Z I N E F O R T H E A M A T E U R



Revolving Titles

Novel spinning title effects may be made with the aid of a projector by attaching title card to reel, turning on projector, and filming the title as it revolves.

To allow for protruding spindle, first shim out the reel with small blocks of wood glued to side of reel as shown in sketch at "A." Then cement title card to the blocks, making sure title is exactly centered on reel. If projector provides for motor rewinding, place reel on top reel arm; otherwise, use lower take-up arm.

For best results, film the title with camera upside down. In this way, filming may start with title in still position—long enough to permit reading of title—then projector is started, revolving title, and this action filmed for required length of time.

When title is returned from processor and turned end for end, it will appear to whirl, then come to a stop in upright position.

—Ed Morfesy.

Toning Formula

One objection to many blue or sepia toning formulas is that they require bleaching the film first. This frequently proves detrimental to films, especially where the image is thin.

I have discovered two formulas which may be used on black and white films without any bleaching whatever. All

IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

THE EXPERIMENTAL

that is required is a pre-rinsing of the film in cold water to soften emulsion, making it more receptive to the toner.

Here is formula for the blue toner which may be used on an open reel:

Iron and ammonium citrate.....15 grams
(Ferric brown scales)
Glacial acetic acid.....3 oz.
Pot. ferricyanide.....15 grams
Water.....32 oz.

Use at 60 degrees.

A deep rich blue tone will be produced on the film image in five minutes. For lighter tones, subject to toning bath for three minutes. Rinse in clear running water for two minutes, and dry.

Formula for sepia toner is as follows (not to be used on open racks, which will cause streaking):

Liver of sulphur.....20 grains
Water to make.....32 oz.

Immerse film completely for 20 minutes at 68 degrees. Rinse for two minutes, and dry.

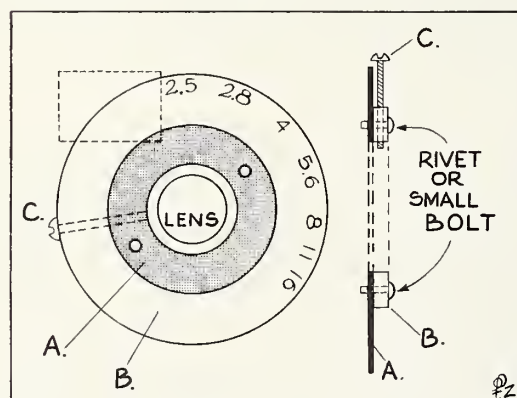
—George Burnwood.

Fading Device

A fading device as shown above for use on a single lens Bell & Howell 8mm camera can be made on any home workshop lathe.

It fits over the lens barrel of the camera so that the figures on the transparent celluloid disc, which correspond to "f" stops on the lens, can be seen when looking through the viewfinder. The figures only show in the lower left-hand corner, leaving the rest of the scene clearly visible in the viewfinder.

A piece of aluminum (A) $\frac{1}{8}$ " thick by



$1\frac{5}{16}$ " in circumference, and a piece of transparent celluloid (B) $\frac{1}{8}$ " thick by $1\frac{7}{8}$ " in circumference should be turned to size and the celluloid fastened to the aluminum with very small screws. The set screw (C) should be placed as shown so that it will serve as a lever to open and close the lens; also, to hold the device on the camera.

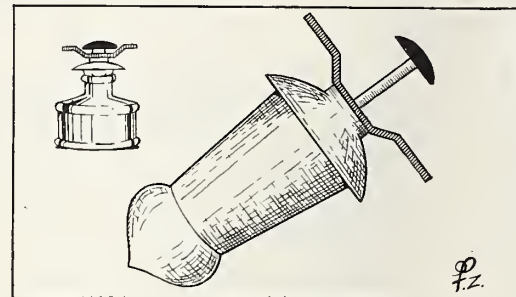
The "f" stops should be stamped with $\frac{1}{8}$ " numbers on the side of the celluloid nearest the camera and darkened with India ink.

The inner circle of the aluminum is larger than that of the inner circle of the celluloid to enable the attachment to

go over the knurled diaphragm adjustment of the camera.

The above device leaves enough room for attaching filters and does not have to be removed to close camera in its case.

—C. J. Lansing.



Cement Saver

To prevent film cement evaporating from poorly corked bottles, replace stopper of cement bottle with a "Gastite" expansion stopper such as sold in many stores for capping ginger ale and soft drink bottles after the crown cap is removed.

The stopper is fitted with a plunger which expands it against bottle neck, insuring a positive air-tight seal against evaporation.

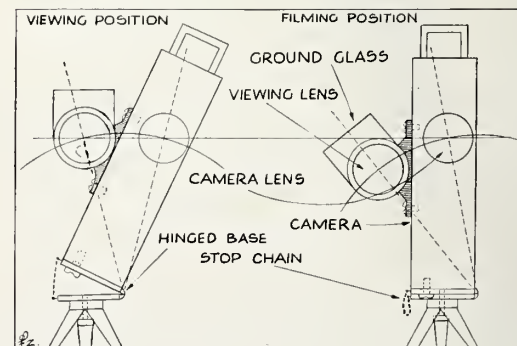
—O. J. Blocker.

Viewfinder

Here is an idea for a parallax-free viewfinder for cameras of the Cine Kodak type. It is also applicable to some other makes of cameras. It involves the use of reflex type finder attached to camera as shown, and a hinged base on tripod that will permit tilting camera in order to set viewfinder in place for focusing.

The finder was taken from an old Brownie box camera. This was attached to side of Cine Kodak with a suitable and easily made bracket. The hinged base was made of two metal plates and a section of piano hinge. A short length of chain attached to upper and lower plates of hinged base assures tilting camera at right degree.

In use, camera is tilted. Title or scene is centered in the viewfinder, and the



CINE WORKSHOP

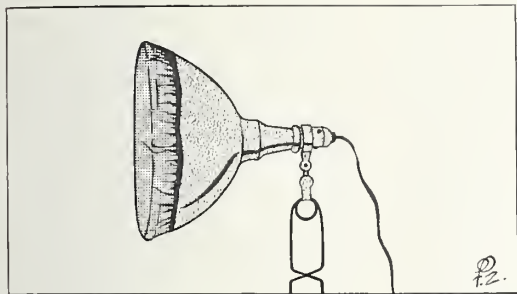
camera returned to original position for taking the picture.

Care must be taken in attaching viewfinder to camera to insure that it will occupy the exact position as originally held by camera lens when camera is tilted for viewing position. Where finder field does not match that of frame area, it may be masked off to proper size on ground glass of finder.

—Lee W. Camp.

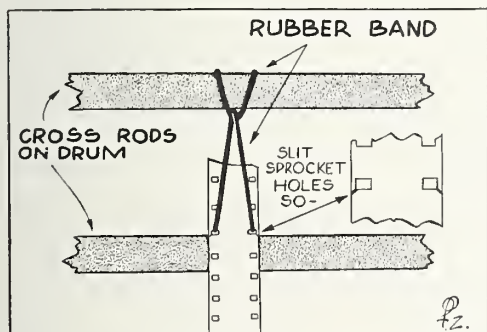
Surface Saver

Highly polished photoflood reflectors soon lose their luster if stored in open places where dust may lodge upon them. Also, atmospheric conditions will affect some.



As a protection that will insure retaining the original reflector luster, I find the large-sized oiled-silk dish covers available at most stores just the thing. Slipped over the reflectors before storing, these covers keep out dust and moisture and require no additional storage space.

—Doug. S. Kutzbach.

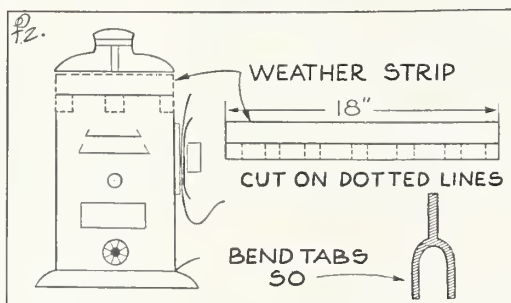


Film Fastener

After trying the many ideas suggested by home processors for fastening end of film to processing drum or reel, I believe my idea is the simplest in that it requires no gadgets or clips aside from the usual rubber band required for taking up slack.

As illustrated, the rubber band is doubled over one of the drum rods. An angular cut is made leading to a sprocket hole on either side of the film, and the loose end of rubber band stretched and slipped into same, as shown.

—John Lundvall.



For Brighter Picture

On my Keystone projector that uses a 200-watt lamp, I extended height of lamphouse to permit use of a 300-watt lamp, thus giving me brighter pictures.

For the extension, a piece of weatherstrip $1\frac{1}{4} \times 18$ " was used. This was cut on one edge, as pictured, to form tabs for holding top firmly on lamphouse. With the strip bent to fit top of lamphouse, the lid was then attached to it, and this raised same $\frac{7}{8}$ " higher—just enough to allow for the added height of the 300-watt lamp.

While I used a piece of weatherstrip, a piece of metal of any kind might be used.

—Ed Morfesy.

For Typed Titles

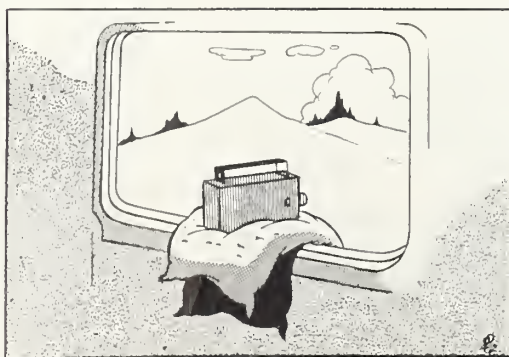
Although most amateurs are familiar with silver-inked typewriter ribbons as a means for typing title cards, few know that a white typewriter ribbon is also available which gives much better results. Used on black title cards, the titles may be filmed with reversal with excellent results.

Such ribbons retail from \$1.00 to \$1.25. A heavy inking should be specified.

—Donald P. Thill.

Camera Support

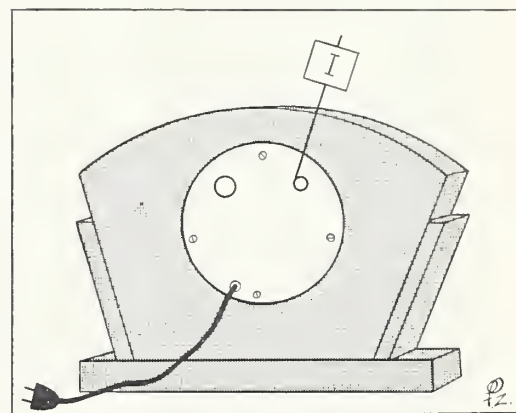
While driving on auto trips I missed many shots from my car by not having a reliable support for my camera. Opening the door would frequently frighten birds or animals away, or for attempted "sneak" shots of people, would too often make them aware of my intention, producing unwanted stage fright or unnaturalness.



gadgets, tricks and short cuts contributed by Cinebugs

To avoid use of a metal door clamp, I hit upon the use of a small bag filled with sand. Ideal for this was a 10-pound sugar sack. This needs only to be draped across the open window frame of the car to form a nest into which the camera will sink to rigid anchorage while filming. I keep the bag of sand in the car at all times just for this purpose.

—H. W. Kuhm.



Camera Speed Check

To check speed of one's camera, the electric clock in your parlor or kitchen may be used provided it is the type which requires starting by the twist of a knob. This knob turns at the rate of one revolution per second. Fasten a piece of wire to this knob as shown in illustration, and attach a small square of white paper at end of wire. Liquid solder, sold in most dime stores, will serve to cement wire solidly to knob and also the paper square to end of wire.

To make test, frame clock in viewfinder of camera (allowing for parallax, of course) so that it just about fills the frame area. Plug in clock and start with twist of knob. Film a short strip—enough to include two or three revolutions of the indicator wire. After film is developed, count number of frames required to photograph one complete revolution which will give number of frames per second passing camera gate.

—Reuel Harris.

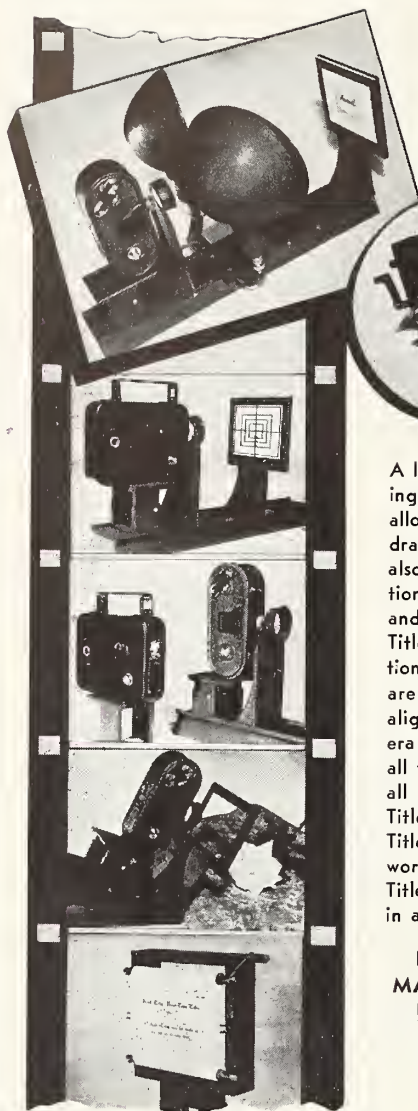
Title Idea

Here is a novel idea for making typewritten titles that gives excellent results with either color or black and white film.

Typewrite the title on an ordinary

• Continued on Page 202

New Improved Master TITLEER



America's Fastest Selling Titler!

Designed by Hollywood Studio Technicians for 8mm and 16mm Camera Users

NOTE THESE FEATURES!

A larger "field area" is created by photographing titles at a 12" distance. This larger area allows more room for hand lettering, printing, drawing, and special effects. Title cards may also be photographed at 4", 6" and 8" in addition to the 12" distance. ★★★★★ Zoom titles and superimposed titles are easily made on the Titleer. ★★★★★ Title backgrounds and animation sets appearing each month in Home Movies are readily accommodated. ★★★★★ Accurate alignment is assured with a custom-made camera base for your particular camera, eliminating all fuss and bother in lining up titles. Bases for all popular cameras are interchangeable on the Titleer. ★★★★★ All parts are adjustable on the Titleer base, making it ideal for table top copy work and ultra close-up photography. ★★★★★ Titleer may be used on any tripod or suspended in a vertical position.

INTERCHANGEABLE CAMERA BASES MADE FOR THE FOLLOWING CAMERAS:

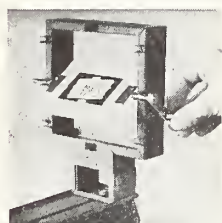
Bell & Howell 8mm	Eastman 8mm
Revere 8mm	Eastman Mag. 8mm
Keystone 8mm	Bolex 8mm and 16mm
Keystone 16mm	Victor 16mm
Bell & Howell 141	Eastman K
Bell & Howell 70-D	Eastman E
	Eastman Mag. 16mm

Complete with two auxiliary lenses, celluloid target, instructions and valuable titling data.

\$7.95

LIGHT UNIT
\$3.50
EXTRA

TITLEER PROFESSIONAL ATTACHMENT



With this new attachment it is possible to make Turnover, Turnabout, Turnaround, Flop Up and Flop Down, Revolving, Horizontal and Vertical Scroll and Rolling Titles. Superimposed, Pushout or Wipe Off Effect Titles, Zoom combinations and many other professional titles. The Professional Attachment is instantly attached to the Cine Master Titleer.

Professional Attachment . . . **\$4.95**

TITLEER ACCESSORY KIT No. 1

Includes an 8" auxiliary lens, set of 25 Titles and Backgrounds, a translucent screen for rear projection shots and two sheets of clear celluloid for superimposed titles. Complete Kit.....

\$1.95

HOLLYWOOD CINE PRODUCTS

3221 SOUTH FIGUEROA STREET LOS ANGELES, CALIF.

New Releases . . .

• Continued from Page 180

"Born to Die" is a trip to the ocean floor to visit life as it exists there. The moth-octopus guarding her eggs; snails, starfish—all of these have their part in this interesting film of marine habitation.

"Sky Fishing" was filmed in the high Rockies of Jasper National Park and shows a fisherman's heaven where fly fishing is sky fishing. Methods of selecting the proper fly are displayed, as are the correct ways of casting.

"Kingdom for a Horse" is an encyclopedia of the equestrian world, showing all the various types of horses from the almost extinct fire horse to the polo pony.

"Hold That Line" touches the high spots in football training and "How to Ski" depicts the important hints in that sport.

Films are one-reel sound for outright sale, 16mm. Further details on these and other new releases may be obtained from Post Pictures, Inc.

"Bicycling With Complete Safety," available for rental from Lewis Film Service, 105 East First Street, Wichita, Kan., takes up bicycling from the child's viewpoint, shows how they can make this sport safer for themselves. An excellent film to show in schools where many of the students ride bicycles because of its stress of the safety element.

"The Snapping Turtle," a

one-reel 16mm sound film produced by Erpi Teaching Films, contains excellent shots on the life of the snapping turtle. Starting in the spring, the film follows the turtle through its life cycle as it lays eggs, the eggs hatch, the baby turtles grow up, and hibernate through the winter. The film is up to the usual Erpi quality.

Also announced by Erpi is another one-reel 16mm sound film, "Argentina." As its name suggests, this film portrays the life and customs of the people of Argentina. Industry, agriculture, and life in the city are emphasized.

Sixteen Mm. Pictures, Inc., 1600 Broadway, New York, N. Y., announces two new releases ready for April.

The first one, Robert Flaherty's "Man of Aran," is now available in 16mm width. Its announcement is timely, since Flaherty's latest film, "The Land," is to be released nationally some time this month.

"Man of Aran," filmed by Flaherty in 1932-34, is an excellent documentary film about the life of the hardy Irish inhabitants of the Isles of Aran and their eternal struggle with the sea. Critics called the film a masterpiece.

Second film, "Birthplace of America," is a one-reel educational film and is awaiting its Broadway opening. Because of its important American historical significance, it is being released simultaneously in 16mm.

• All amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.

With **ADVANCED** *Cinefilmmers...*

Singapore Joe

A lot of people know Singapore Joe. A great many more have yet to hear about him—and will, because of his exploits with a cine camera. Singapore Joe is just a nickname, a handle hung on Joe Fisher by his pals back in the Malay States where Fisher has spent the greater part of his life.

Singapore Joe has traveled around the world fourteen times. He's on the fifteenth lap now—here in the United States—on a sort of lecture tour, exhibiting the 16mm movies which he made during recent years in the Malay States.

Until recently, Joe had more than 6000 feet of black and white film, every frame of which he shot himself, of native life and industry in the south seas. And then, with the advent of color, he discarded this; reshot much of the black and white subject material in Kodachrome.

During past two years he has exposed more than 8000 feet of color film, most of which comprises the films now being exhibited on his lecture tour. It is understandable, of course, that subjects for the lens of any movie camera in the Malay States demand color film for maximum life-like rendition on the movie screen. In fact, as Joe relates, no experienced movie amateur would think of shooting anything but color in the tropics these days.

16mm movies is strictly a hobby with Singapore Joe and this is borne out by the fact that he still uses his original camera—a model "K" Cine Kodak—a single-speed job with but one lens, a "one-incher." Yet Joe has filmed some of the most spectacular closeups with this equipment: a python devouring an ape; tigers in jungle haunts; native religious potentates; and forbidden scenes of native ceremonies.

His latest, all-color film, begins with a trip from



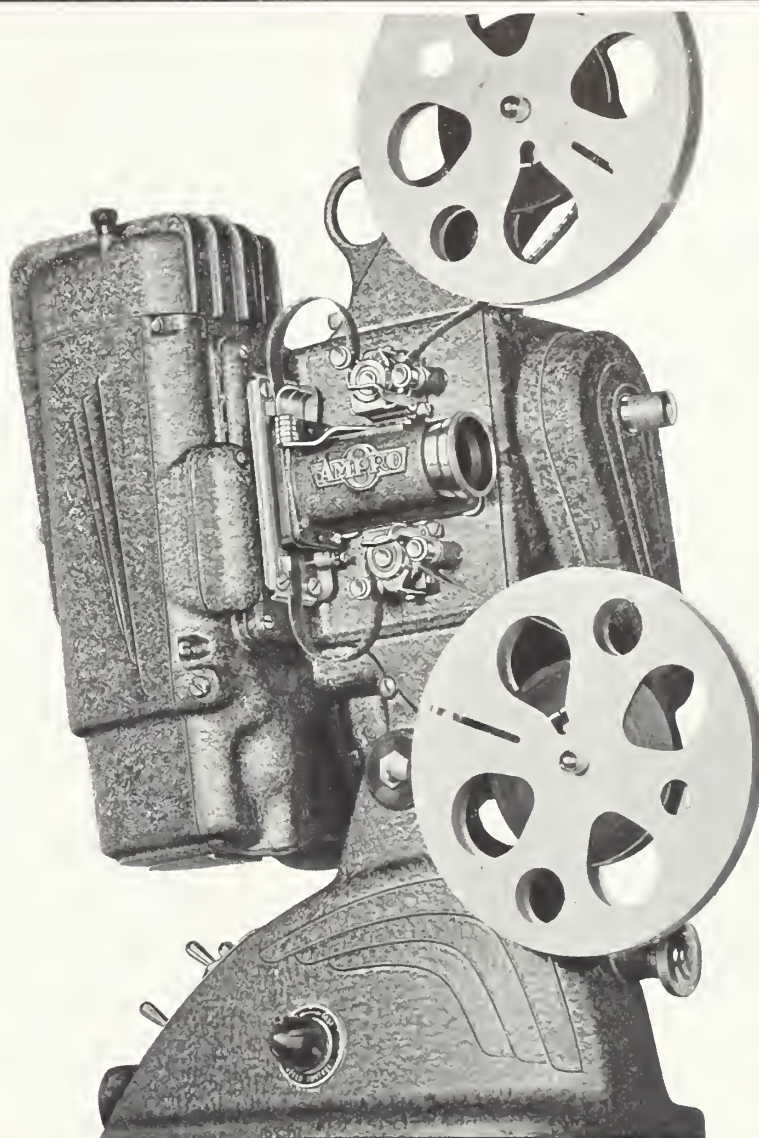
London to Singapore, and then takes one through the countless thrilling experiences which have been Joe's in the Malay States and the south seas.

It is reported that so many Hollywood Studios were interested in acquiring duplicates of some of his films, he had studio representatives waiting in the lobby of his hotel day and night. Interesting, when one realizes how frequently the situation is just reversed. And this incident further emphasizes how Hollywood is opening up a market for good 16mm Kodachrome movies which it blows up to 35mm and splices into Technicolor productions. Much of this material is also used by the studios in making background projection shots.

But getting back to Singapore Joe: His public exhibition of films began with a few showings for charity which he continues whenever the cause justifies and time permits. Only recently his films played to an audience of 4000 people in the huge Shrine Auditorium in Los Angeles. An arc projector was set up in the regular projection booth. Throw to the screen was 145 feet, giving a picture 20 feet wide. Screening quality of the pictures is reported as equal to the best of thirty-five millimeter.

Charlie Chaplin, in complimenting Joe, wrote: "It was a genuine thrill seeing your extraordinary travelogues. Mentioning them would not be complete without a tribute to their photography—their exquisite color and wonderful composition. If ever you decide to give exhibiting, you'd make an excellent producer!"

Make your Living room A Theatre

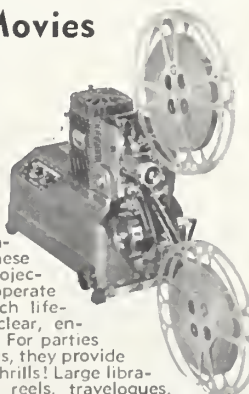


Your family and friends will be delighted at the clarity, the detail and the sparkle of your 8mm. films . . . when projected with this new Ampro "8." Now you can have color movies that are clear, distinct—with their gorgeous color values unspoiled. You

can enjoy Ampro's reverse picture operation for humorous effects . . . its 400-foot reel capacity, fast automatic rewind, full 500-watt brilliantly clear illumination with flickerless steady pictures . . . and many other exclusive advantages.

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Make your living room a theatre for your family and friends—with the new low cost Ampro 16mm. sound-on-film projectors. These simplified, quiet projectors are as easy to operate as a radio—with rich life-like tone quality—clear, enjoyable illumination. For parties and family gatherings, they provide fun, education and thrills! Large libraries of talkie news reels, travelogues, comedies, feature pictures are now available at little cost. Many government departments and private companies furnish sound films for cost of postage.



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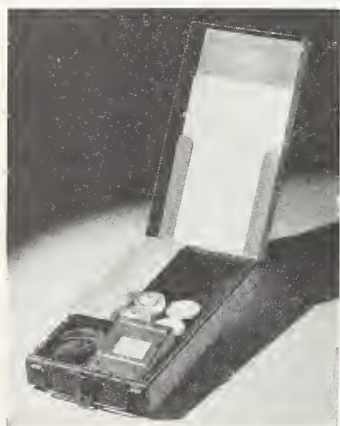
35mm Miniature Film Express Super Chrome Ortho Anti Halo

	List Price	Sale Price
18 Exposure Refillable Cartridge	\$.50	\$.29
36 Exposure Refillable Cartridge	.85	.49
36 Exposure Refill Cartridges only for above	.45	.25

8mm-16mm Movie Film Ortho Reversible Movie Film (Including Processing)

	List Price	Sale Price
8mm	\$2.00	\$1.10
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33mm File and Viewer

Case of welded metal in rich brown wrinkle finish, with snap catch and carrying handle.

Capacity 1500 negatives in strips of 4; or partitions can be removed to take film cans.

Cover holds file cards for indexing. Cards printed for complete data.

Built-in viewer for 35mm film, built-in storage space for power cord.

Comes complete with 12 index cards, 25 cellophane film envelopes, 25 file separators.

Extra Cellophane Envelopes with Identification Spot.

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Extra Index Cards . . . (Pkg. of 25) .40
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World's Largest Camera Store
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Now he makes money with movies

• Continued from Page 173

mounted on a tripod, created a furor wherever it appeared.

Legg took this equipment into small towns where he shot 200 feet or more of some outstanding citizen of the community such as the school superintendent, leading banker, depot agent, etc. Before leaving, pamphlets were distributed, advertising the date Legg would return to exhibit the film.

Then he would appear on the advertised date with the film, augmented by several reels of commercially-made subjects, and put on a two-hour program for the citizens, thus netting a modest profit. One of the features of Legg's movies of important local citizens was the clever poetic titles he wrote for them. Poetic titles, Legg confesses, were originated primarily because they occupied more footage than the regular titles which he needed to make the reel impressive. The picture would run 200 feet and the titles 200 feet. The pictures in each instance were filmed to fit the titles, instead of the titles to fit the picture as is customary. They would read something like this:

Meet the man who runs our town,
By his orders, the wheels go round.

Watches out for our welfare,
Introducing—the Village Mayor!

A sequence of shots of the depot agent would be preceded by this title:

Under the spreading semaphore,
The village depot stands;

The agent is the nicest man—
He sends our telegrams.

For the chief telephone operator, there was this title:

Line is busy; number wrong—
This gal knows what's going on!

Clever titles provided not all of the humor in these bucolic movie exhibitions. Legg was scheduled to put on one of his shows in open air one evening. It was a small town, and he arrived with his equipment and crew rather late. The projector was mounted upon a two-wheel trailer equipped with four adjustable legs

for stabilizing it after detaching it from the truck.

In the rush of getting the show started on time, Legg forgot to bolt the front legs of the trailer. The lad operating the projector was quite hefty and when, after the first reel was well started, he stepped toward front of the projector to effect an adjustment of the machine, the trailer went down. The picture moved right down the aisle and it was laughable to watch the audience rise in their seats in attempting to follow it.

Another time, when an outdoor show was given, the side of a freight car was chosen on which to hang the screen. After the show was well on its way, the freight car suddenly began to move, carrying the screen with it! Unknown to Legg, it was one of a train of cars coupled to a locomotive that had been delayed in starting.

It was while conducting these exhibitions that Legg became acquainted with several school superintendents from whom he learned of the growing interest of schools in visual education. This started him thinking about furnishing educational pictures to schools. The schools were not equipped with projectors, and, after some investigation, it developed there was no visible means at that time for acquiring the necessary funds to buy them.

Legg saw opportunity to place his projection equipment at the disposal of the schools, and also to supply them with films. Thus while other school districts were dreaming about visual education, Legg was preparing to make educational pictures a reality for schools in Council Bluffs.

He laid his proposition before the local school board who readily agreed to try his plan. Legg added a few more 16mm projectors to his array of equipment, arranged to lease as many silent films of educational value as his means would permit, and thus launched the first circuit of educa-

tional film showings by a private source known in this country.

Today, his fast delivery service brings hundreds of 16mm sound and silent educational films to classrooms of more than 72 public schools in southwest Iowa. Three sound outfits have been added to the equipment of Vagabond Movies, and these plus the silent projectors, are rented to schools on a daily basis, together with the films. Also, there is one 35mm projector used where special 35mm educational or theatrical films are to be shown.

Legg emphasizes that his service has in no way discouraged the purchase by schools of projection equipment or films of their own. Rather it has stimulated interest among an increasing number of educators to apply this service to their needs in order to get visual education via movies started in their schools.

When time permits, Legg films an educational picture—covering some important subject requested by the schools and unobtainable at other sources. He is particularly qualified, of course, to do just this, because of his long experience in contacting educators and filling their requests for films.

Thus a true movie amateur has developed his hobby into a business and a very lucrative one at that. Moreover, he does not hesitate to encourage other amateurs to follow his formula. "Everywhere—from the Atlantic to the Pacific," Legg declares, "there are school districts sorely in need of visual education assistance. Particularly is this true in those districts where the authorities have been slow to consider appropriations for educational motion pictures and screening equipment. In each of these districts is a splendid opportunity for some amateur to develop a business just like Vagabond Movies—one that should be a distinct credit to the community and to the man who pioneers it."

Information PLEASE

Discard It! (Rayburn Irwin, Omaha, Neb.)

Q. Is there any danger in using bichromate bleach over and over again? What is the average life of such a solution?

A. Bichromate bleach may be used over and over again as long as it retains sufficient energy. But the older it gets, the more danger there is it will stain film yellow. For safety, it is best to discard the bleach solution after an evening's turn at home processing. The average bleaching formula is quite inexpensive and it is far cheaper to mix a new batch for each processing job than to risk staining a valuable roll of film.

Out of Focus (L. A. Kolstad, Billings, Mont.)

Q. The titles which I recently made and spliced into my reel of movies are not in focus when projected, requiring constant re-focusing of projector for titles and pictures. What is the cause of this? Can it be corrected?

A. The trouble is undoubtedly due to the type of pressure plate on your projector. Where pressure plate is on emulsion side of film, any change in thickness of film sections passing through projector will cause pressure plate to force film away from the established plane of focus and then allow it to return again when sections of normal thickness pass through the film gate. Naturally, this produces a momentary out-of-focus condition.

Thus, if your titles were made on a different brand of film and especially if such film was of a different thickness—regardless how slight—you would experience this difficulty.

This trouble is not inherent in projectors fitted with pressure plates that operate just the opposite, i.e., apply pressure on the opposite or shiny side of the film. Instead, the film passes through the film gate and regardless of any difference

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

in the thickness of film sections, the emulsion side—riding against the aperture plate—remains in focus. Only the pressure plate changes its position as varying sections of film pass through.

Filming for Profit (J. H. Sheridan, San Francisco, Calif.)

Q. After reading of the achievements of Florence Johnston in your February issue, I am eager more than ever to embark on shooting movies for profit. Have wanted to break into 16mm educational or industrial film production, but don't know just how to get started. Can you offer suggestions? Also, I'd like to communicate with Miss Johnston.

A. You've got a lot of competition to buck; still, lots of amateurs are getting a foothold in commercial movie making with their 16mm cameras, and far be it from us to discourage any advanced amateur ambitions along such lines. If you can deliver the goods, would suggest you look about for local firms whose product or services could be exploited successfully with movies. Go to such people and show them your work; then outline your plans for a picture for them. Better still—make a short movie of their product or services and screen it for them.

Miss Johnston may be reached by addressing her at 4918 Kenmore Ave., Chicago, Ill.

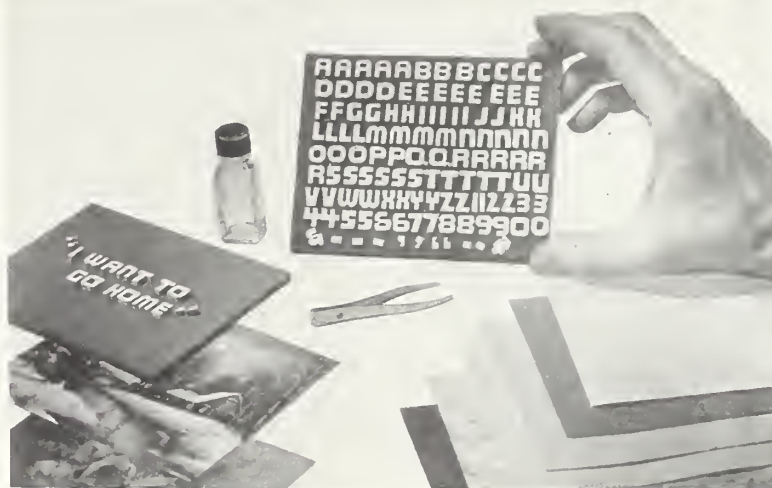
Haze Filter (William F. Meyers, Cleveland, Ohio)

Q. Please tell me something about haze filters and how, when, and why they should be used?

Announcing the New

Hollywood TITLETTER SET

New MINIATURE BLOCK
LETTERS for SMALL TITLERS
Now Available for the First Time!



Here, at last, is a set of small block letters ideal for use with the Master Titleer and all other 8mm and 16mm titlers.

The Hollywood Titletters are accurately constructed of wood, only 5/16" high, clean cut, producing sharp outlines and striking shadow effects. The back of each letter is treated with a special adhesive, enabling them to stick tight on any surface. They are instantly removed and may be used over and over again.

The Hollywood Titletter Set consists of 120 characters, two 4"x5" permanent backgrounds, one black and one blue; two color landscapes and a sheet of clear celluloid for superimposed titles; six novelty backgrounds, a bottle of special adhesive, and tweezers.

IDEAL FOR BLACK
AND WHITE OR
COLOR FILM

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TITLETTERS
AVAILABLE IN
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TITLEER COLOR KIT

A New Kit for Making Kodachrome Titles

Consists of twenty-five beautifully colored landscapes, marine, snow and flower pictures—all reproductions of famous paintings. Twenty-five novelty backgrounds, sheet of clear celluloid for superimposed titles and a sheet of colored translucent material for silhouette Kodachrome titles. Here at last is an assortment of accessories ideal for filming color titles.

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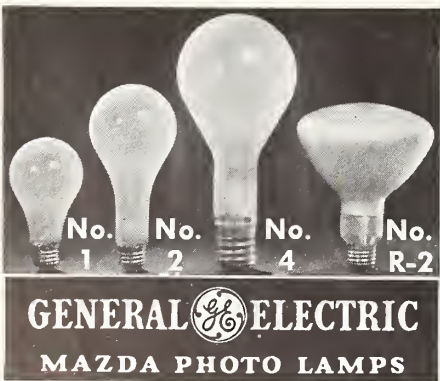
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GET G-E PHOTOFLOODS and begin shooting!

● This scene, or any incident like it, can turn into a priceless home movie . . . the kind you want to show, again and again . . . if you'll put your imagination to work! *Try it and see!* But it's important to start off right . . . with G-E MAZDA Photoflood lamps. They give you plenty of light for crisp, clear pictures, in color or black-and-white. They're the same high-efficiency type lamps that Hollywood uses . . . fitted to *your* needs. Two sizes meet most requirements: No. 1, **15c**; No. 2, **30c**. And for special effects, or convenience away from home, try G-E Photoflood No. R-2, **85c**.



A. There are two schools of thought on the subject of haze filters. Some are "agin" using them because if there is haze in a scene they want it left there. Claim it makes the picture more natural. Others want a sharp, clear picture devoid of any haze whatever, and therefore employ the haze filter. This

filter is highly recommended for use in high altitudes by most experienced scenic picture makers who also claim it aids obtaining detail when shooting in shadows, too.

Formula (Howard Rundberg, Des Moines, Iowa)

Q. What is the best for-

mula for developing positive film titles?

A. Probably the most popular is D-72. Used full strength at 65 degrees for 3 minutes, it will give highly satisfactory results providing, of course, film was correctly exposed and there was good contrast between title letters and title background.

Editing puts punch in Movies

• Continued from Page 166

stream winding dreamily under swaying willow trees, he leaves his shots the full ten seconds. Shortly the stream turns abruptly and the water ripples hurriedly over a stony bed. The speed of the water has been increased. The action is faster. The tempo is stepped up. These scenes are shortened until finally they are but two seconds long. A fisherman is casting in the rapids. The shots of him are likewise shortened. He catches a fish. A short shot. Action! The stream has straightened out again. It is now a river. The turbulence has ceased. The action is slower, smoother; and again the shots lengthen out to 10 seconds.

Reaction shots can be used in fast tempo as well as slow. The only difference being in the length of the cut. Supposing the editor has a closeup of a person looking at some object which is not shown in the scene. This closeup could be used in any of the river sequences just described. If it were spliced in during the dreamy sequence, it might run 7 or 8 seconds, and would show the person casually observing the river. But if this same identical closeup were spliced in during the shots of the man fishing at the rapids, two seconds would be sufficient for the shot. No action is needed by the person in this closeup; the situation provides the action, he merely amplifies it.

Another means of controlling tempo is by the use of varied scenes, such as long shots, closeups, etc. In portraying slow tempo, long shots predominate, but when the tempo is quickened, medium and close

shots are more plentiful. Distant objects do not move fast, but close objects need to move only slightly to give the impression of fast action. Also, when fast tempo is called for it is best to have the whole film frame filled with action, and not limit it to a small portion of the field.

A fist fight, for instance, if shot at a distance of 100 feet, wouldn't show one-tenth the action it would if it were photographed at a distance of 15 feet, or where the fighters just fill the frame. The tempo would be further quickened if just the heads and shoulders are shown.

To understand and make

use of tempo, spells the difference between a dull and an interesting movie. We may not screen our pictures for the public as Hollywood does, but nevertheless, the small circle of friends who are privileged to see them, unconsciously compare our efforts with theatrical pictures. If our pictures bore, invariably it is because the action lags. Scenes are running 10 seconds when they should run five. Or perhaps we overlook the importance of frequently altering our camera angle when shooting the picture. The right tempo at the right time can make up for a lot of other shortcomings in our movies.

Exposure Meter Guide

Corrected April 1, 1941

	SCHEINER		WESTON			SCHEINER		WESTON	
	Day	Mazda	Day	Mazda		Day	Mazda	Day	Mazda
AGFA					GEVAERT				
16mm SSS Pan.....	29	27	100	64	Super Reversal.....	23	21	24	16
16mm Hypan.....	24	23	32	24	Panchro.....	20	18	12	8
16mm Panchromatic.....	21	20	16	12	Ortho.....	21	17	16	6
16mm Supreme Pan. Neg.....	27	25	64	40					
16mm Finopan Neg.....	23	21	24	16	GENERA				
16mm Positive.....	12	8	3		Meteorpan.....	23	21	24	16
16mm Plenachrome.....	20	12	12	3	Normal Panchromatic.....	20	18	12	8
8mm Twin-8 Hypan.....	23	21	24	20	Super Ortho.....	21	17	16	6
8mm Filmopan.....	18	16	8	5	Movetone Ortho.....	19	13	10	5
					Semi-Ortho.....	18	12	8	2
†DUPONT									
Reg. Pan (Rev.) Type 321	20	18	12	8	KIN O LUX				
Sup. Pan (Rev.) Type 302	29	28	100	80	No. 1.....	16	16	6	..
Superior-2 (Neg.-Pos. or					No. 2.....	18	16	12	..
Reversal) Type 301...	26	25	50	40	No. 3.....	26	24	50	40
Type 314 Pan (Neg.-Pos.									
or Reversal).....	21	20	16	12	CONSUMERS				
Positive Type 600.....	12	..	2	1/6	Ortho.....	18	..	8	..
Sound Recording Positive					Panchro.....	23	21	24	16
Type 601.....	17	9	6	1	Colorcrome.....	18	..	8	..
EASTMAN					HOLLYWOOD				
16mm Super XX Pan....	..	..	100	64	S. S. Pan.....	26	25	50	40
16mm Super X Pan.....	24	23	32	24	Pan.....	21	20	16	12
16mm Safety.....	20	18	12	8	Semi-Ortho.....	18	12	8	2
16mm Sound Pan.....	23	21	24	16					
16mm Pan. Negative.....	23	21	24	16	UNIVEX				
16mm Positive.....	16	10	5	3	Standard.....	17	14	6	..
8mm Super X Pan.....	23	21	24	16	Ultrapan.....	20	18	12	6
8mm Regular Pan.....	18	16	8	5					
Kodachrome (8 & 16mm)	18	14*	8	3*	GRAPHICCHROME				
Koda. "A" (8 & 16mm).	18*	21	8*	12	Regular.....	18	10	8	3
					Plus.....	20	17	12	6
					Superpanex No. 100....	29	27	100	64
					Superpanex No. 24....	23	21	24	16
					Colortone.....	18	10	8	3

*With filter.

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

HOW I KEEP MY CAMERA BUSY...

MOVIE-MAKING IDEAS FROM READERS

Sales Aid

I am an automobile salesman. One of the chief difficulties in closing a deal at night is the inability for customers to decide upon the color of a car under artificial light.

Having a movie camera, I found a way to make it aid my new car sales and especially to lick the night time color bugaboo. I make color movies of every new car I sell, posing the wife, sister, or sweetheart of the purchaser in the scene whenever possible. They are coached to admire the finish, or certain features of the car which can be used in drawing attention to these points when the film is projected.

Now when prospects come into the show room evenings, I take them into my office and project my movies. They are impressed by pictures of local people, and the vivid reproduction of car colors enables them to make immediate decision.

My movies of new car owners are a very important part of my sales "kit" and I give it full credit for putting me in the "100 Car Club" for 1940. (Writer sold 100 cars for which he received extra bonus—EDITOR).

—Harry A. Malwitz,
Sheboygan, Wis.

Baby Pictures

New arrival in the family is always incentive to make movies. Especially is this true for the first few months. After this, there is a tendency to neglect this precious record of the youngster and in due time, movies of him or her become less frequent.

I had heard all this related by others before our baby came. We wanted movies of her, so purchased a camera long before her birth. Then at a shower, we received a novel "Baby Book" which provided for a written record of our child from

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm or 16mm) and containers.

Address letters to Editor,
HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

birth to maturity.

There is a page for writing data pertaining to her birth; name of doctor, hospital, relatives, etc. Then, provision for noting her first steps, first birthday, first day at school, first "beau" etc.

This book has served as our shooting script—and we have followed it implicitly, using the ideas it contains for new sequences as well as the pages for the titles of each sequence.

—Martha Langdon,
Washington, D. C.

Improves Films

There are many times when I am not shooting any particular sequence for a production or do not have vacation or current incidents to film. It is then that I make those "fill in" shots to improve my present movies. For instance, I may have noted the last time my films were shown, that one of my audience failed to understand part of the picture. Perhaps all that was needed was an additional title or just a brief shot added to lend clarity to the sequence or amplify what was shown in a long shot. I make a note of this, and then shoot it at the first opportunity.

I like to plan a number of these ahead so that I can use up the last few feet of

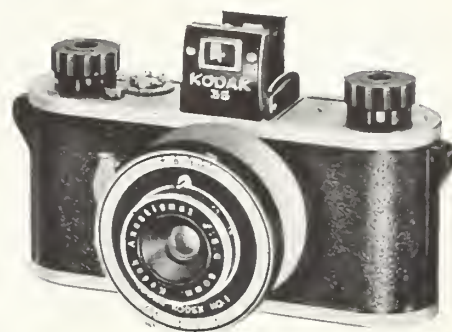


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a roll of film advantageously instead of wasting it on some valueless subject in order to clear the film from my camera.

I have also found that many of my scenes could be

tied together more effectively with a clever shot or faked retake. Thus I keep my camera busy improving and polishing up my older movies.

—Harold J. Frauloh,
Los Angeles, Calif.

Formula voids halation

• Continued from Page 176

24 ounces of water. Mix the hydroxide in 8 ounces of water. Add the two solutions together when ready to use.

The above formula can be used as first developer. After film is developed, wash for 10 minutes and bleach in the following:

Potassium bichromate. 75 grains
Sulphuric acid.....1.3 drams
Water..... 32 ounces

Bleach for five minutes. Wash for five minutes, and then clear for five minutes in the following clearing bath:

Sodium sulphite.....1½ ounces
75 grains
Water..... 32 ounces

The white light may be

turned on when the film goes into the clearing bath. It should not be turned on before, as brown stains may result. Bichromate is somewhat light-sensitive and film may stain if light is turned on while it is in the bichromate bleach.

After clearing, redevelop in any non-staining developer. I find D72 diluted three to one as good as any.

If the above directions are carried out, a nice positive with clear highlights and no halation should result. There will be a thin deposit of silver on all light areas such as sky, white clothing, etc., instead of the clear celluloid as when the regular unmodified reversal formula is used.

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

MAY: "From A to Z," produced by Vernon Altree, Stockton, Calif. A 16mm Kodachrome film 400 ft. in length.

JUNE: "Peetie," produced by Edmund Turner, Detroit, Mich. A 16mm Animated Cartoon, 400 ft. in length.

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo, N.Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made

of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

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Speed 24-16 - Anti-Halo Backing	400 ft.	96 ft.	32 ft.
Double 8	\$13.00	\$3.60	\$1.30
Single 8	7.00	2.00	.80
16mm	12.00	3.50 (100 ft.)	

MICROGRAN PANCHRO REVERSAL

Speed 24-16 - Anti-Halo Backing, Extra Fine Grain	400 ft.	96 ft.	32 ft.
Double 8	\$12.00	\$3.30	\$1.20
Single 8	6.75	1.85	.70
16mm	11.50	3.20 (100 ft.)	

HIGH SPEED ORTHO REVERSAL

Speed 16-6 - Anti-Halo Backing

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SUPER CINEPAN PLUS REVERSAL

Speed 50-40 - Non-Halation Base	400 ft.	100 ft.	33 ft.
Double 8	\$13.50	\$3.85	\$1.45
Single 8	7.00	2.15	.80
16mm	12.50	3.50	

SUPER CINEPAN REVERSAL

Speed 24-16 - Non-Halation Base	400 ft.	100 ft.	33 ft.
Double 8	\$12.00	\$3.35	\$1.25
Single 8	6.50	1.90	.70
16mm	11.75	3.25	

CINECHROME REVERSAL

Speed 8-2 - Non-Halation Base	400 ft.	100 ft.	33 ft.
Double 8	\$5.75	\$1.75	\$.75
Single 8	3.50	1.15	.50
16mm	5.25	1.50	

SPEED 8 SEMI-ORTHO REVERSAL

Speed 8-2 - Non-Halation Base	400 ft.	100 ft.	33 ft.
Double 8	\$4.00	\$1.50	\$.60
Single 8	2.75	1.00	.40
16mm	4.00	1.15	

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Single 8	2.15	.90	.40
16mm	4.00	1.00	

Clear, Purplehaze, Yellow, Red, Amber, Special Blue.

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CAMERA SPOOLS WITH CANS—Each

Double 8	400 ft.	100 ft.	33 ft.
Double 8	\$.35	Keystone St. 8	\$.35
Univex 8	.20	16mm, 50 ft.	.50
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Eastman Double 8	.40		

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• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF YOU have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include such information as the type of film and developer used, lights, exposure, etc. Send along a sample if possible and don't forget to enclose a self-addressed stamped envelope if you wish a reply by mail.

Q. I am having trouble in getting the density of lap dissolves to remain even. During the lap the density is much lighter. Why, and how can I correct it?—L.T., Carroll, Iowa.

A. The density is light because you are winding back the film too far for the graduation in exposure you have made in the fade-in and fade-out. Correctly made, there should be no change in the density of the film at any point of the lap.

The exposures in the fade-in and fade-out should correspond exactly. For example, suppose a 20-frame lap is being made. (This would consume only a second and a quarter on the screen, and a two-second lap is preferred, in which case 32 frames would be used.) With 20 frames, let us assume that the density decreases 5 per cent with each frame. As we fade out, the first frame is given 5 per cent less exposure, the second frame 10 per cent, and so on until the 20th frame, which would receive no exposure.

The film is now wound back 20 frames and the fading-in begins. The first frame which received only 95 per cent of normal exposure now receives 5 per cent, or a total of 100 per cent. The next frame received 90 per cent, and it now receives 10 per cent, and so on, so that each frame receives full exposure totaling 100 per cent.

When any frame receives more than 100 per cent, a lighter density results. If

any frame receives less than 100 per cent, and density is darker. Winding the film too far back will cause over-exposure, while winding it not far enough will cause under-exposure. Also, uneven manipulation of the fading device will result in uneven exposures on the frames. Careful study of each fading device is essential to insure even exposure throughout the lap process.

Q. The enclosed title sample was developed in D-72 for five minutes, exposed under two No. 1 photofloods at nine inches at f/6.3 on positive film. Yet what is the matter?—R.R.M., Minneapolis, Minn.

A. Don't be alarmed, but nothing is the matter with your exposure, development or test strip. It is an excellent reproduction of your title. The whole trouble lies with your title copy. You placed white letters on a light gray background, and then wondered why you did not get any contrast in your film. The reason is because you did not have any contrast in your title copy to begin with, and you can't expect contrast in your finished film under such conditions.

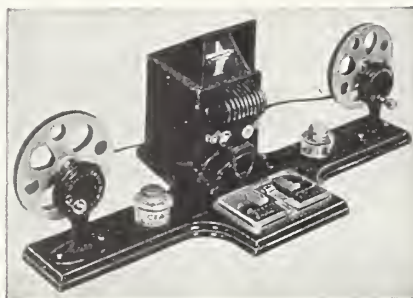
If you will use black letters on your light background, using the identical set-up, including development, you will have A-1 results. Try it.

Q. I can't seem to get the backgrounds in my titles dark enough but what light still shows through them. I am enclosing a couple of samples, and you will note they are not opaque. I have used all the contrast developers but to no avail. Your help would be appreciated.—H.D., Brooklyn, N.Y.

A. Why do you want your backgrounds opaque? The samples you enclosed are plenty dark—so dark in fact that you have some surface halation into the letters themselves. True, you can see light through these dark

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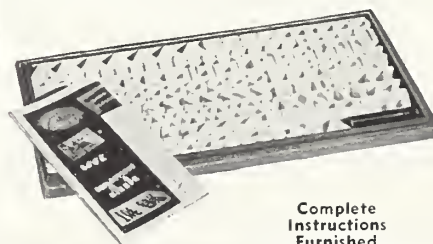
8mm model, as illustrated at left, complete with Splicer, Rewind and Film Cement . . . \$27.50
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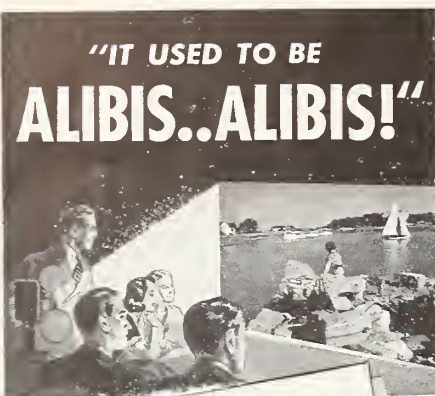
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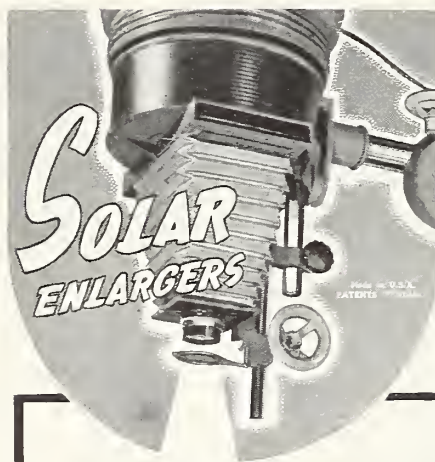


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"How to Reverse Movie Film" is out of print. No copies are available. BUT—a new, revised edition is now being prepared for the press which will contain much additional information. Watch for announcement of publication date!

VER HALEN PUBLICATIONS
5060 Sunset Blvd. Hollywood, Calif.

portions when holding the film up to the sun or a strong light bulb, but why put a title to such a test as that? If the letters in the title show up sharp and clear on the screen, as they no doubt will with your samples, what more do you want?

Frankly, I think your titles are overdeveloped now. You will notice the dark tinge around the outside of the letters. This is surface halation, and results from overexposure and overdevelopment. I suggest you expose a bit less, probably about a half a stop, and develop for about 25 per cent less time. Your results should still be highly satisfactory for all projection requirements.

Q. What is the best speed for animated titles, such as letters moving into place from the top, sides, etc.?—*M. J., Sandusky, Ohio.*

A. If you mean camera speed, single frame is about the only way it can be done,

as eight frames per second would probably result in the action being too slow. But as for the speed at which the letters tumble into place, this depends entirely upon the effect you want to produce. Some workers change the position of the letter after each single frame exposure, while others make the change after every two exposures. This cuts the work in half, but of course the movement isn't quite as smooth.

To determine the time, merely figure out the length of time you want the animation process to take. At the normal projection speed of 16 frames per second, 16 changes are required if single frame exposures are made and one second on the screen is to be consumed (or 8 changes if two frames are exposed between changes). Thus, if you are changing positions after each exposure and you want a letter to take one second to move into place, you would allow 16 changes for the letter.

Wipe-off for Keystone "8"

• Continued from Page 168

dle. The device is designed especially for the early models with gear-driven takeup.

Coupling was accomplished by adding a small shaft to the takeup gear and extending same through side of camera case. End of this shaft is slotted and engages the slotted shaft of the wipe device when same is attached to camera.

The base of the wipe device was made from $\frac{3}{16}$ -inch aluminum. Additional parts are of aluminum and brass. The wipe blade is of sheet brass, painted flat black.

Moats turned out the two gears on a lathe. The worm gear is made of cold rolled machine steel $\frac{3}{16}$ inch in diameter; 16 L. H. threads were cut on the lathe. The larger gear is made of bronze, and after the teeth were cut it was hardened. The teeth are cut away on a portion of the gear, causing it automatically to disengage when the end of the wipe is reached.

Provision is made for making wipes of various lengths—33, 39, and 44 frames respectively by adjusting the

link between the wipe and gear shafts.

While this device is comparatively simple to build and operate, no attempt is being made here to provide readers with all necessary details for its construction. Undoubtedly many owners of Keystone eights will want to make one of these gadgets for their cameras, and to those who are interested, we are privileged to refer them direct to the designer, Harold Moats, 878 W. Marietta St., Decatur, Ill., who can supply them with all necessary details or additional information.

Next month we shall tell readers about the automatic fading device which Moats built for his camera, enabling him to make smooth, professional-like lap dissolves.

This gadget is coupled with his camera the same as is the wipe device. It produces a fade by mechanically opening or closing the lens diaphragm, and a dial on the gadget enables measuring length of fade to the exact frame; also winding back the film.



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But Forgot Hula Skirt

Mildred Caldwell of Long Beach, Calif., recently returned from her Hawaiian trip with the makin's of another Movie of the Month. Authentically reported is fact Mildred exposed over 2000 feet of 8mm Kodachrome from time the Lurline left Los Angeles until it returned again 60 days later. Spools now on her editing board contain color scenes of practically every picturesque spot in the islands, and when the film is assembled, will probably be scored with recordings of Hawaiian music. World premier is scheduled for April meeting of Long Beach Cinema Club, of which Reel Fellow Caldwell is president.

Two Out of Four

"Fledglings," nominated the Movie of the Month for April and described elsewhere in this issue, was produced by Reel Fellow Dudley Porter of Beverly Hills, Calif. Porter is the second Reel Fellow to capture a Movie of the Month award so far this year. Of the four films so honored for 1941, two were Reel Fellow productions, indicating Reel Fellows take their hobby seriously.

Going Places

Dr. Roy Gerstenkorn, Los Angeles Reel Fellow, has added to his cinematographic equipment a "production" car—a Mercury station wagon for use on his home movie making jaunts. Fitted into it especially for the purpose are compartments for holding cameras and tripods, and a special air-conditioned compartment for film.

St. Louis Chapter

E. W. Fleer, 5425 Manchester Avenue, St. Louis, Mo., is endeavoring to contact all Reel Fellows living in that city with the object of forming another Reel

Fellows club. Charter for this club has already been applied for and Reel Fellows interested in joining the St. Louis chapter of the fraternity are urged to communicate with Fleer.

Another in Brooklyn

Reel Fellow Karl Ebel, 228 Court Street, Brooklyn, N. Y., is also active in rounding up all Reel Fellows in his community for the purpose of forming the Brooklyn chapter of the Reel Fellows. Members residing in Brooklyn and vicinity are urged to contact Ebel should they be interested in becoming members of his organization.

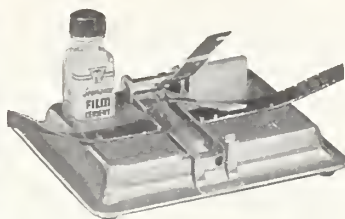
30 for Brass City

The Brass City Chapter of the Reel Fellows, Naugatuck, Conn., one of the first 100 per cent Reel Fellow organizations, now boasts a roster of 30 members. New members are being added each week, according to Luke Czarny, secretary of this very active chapter, and movie amateurs residing in the vicinity of Naugatuck who are interested in affiliating with this group are invited to communicate with Secretary Czarny at 26 Lyons Court, Naugatuck.

REEL FELLOWS!

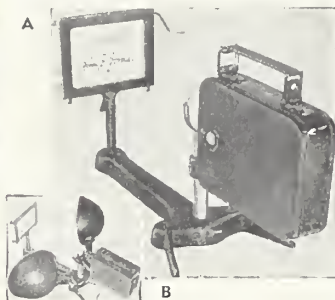
Continuing next month will be this new department, "With the Reel Fellows," chronicling the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this new organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.



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Sounds for films "8"

• Continued from Page 165

the cable through a set of gears. At the other end of cable, as shown in Fig. 4, is a gadget which slips over the record on the turntable and turns same in harmony with the projector.

As will be noted, the turntable rides free on its bearing and is moved directly by the flexible shaft. In other words, the turntable motor does not function with this arrangement. The metal disc connected to the cable fits over the central turntable shaft and a notch in the edge of disc engages the retractable pin which is a feature of most recorders and turntables for holding record in place. Thus the turntable is made to rotate at a speed dependent upon ratio of gears at other end of cable. Although Gilley geared his apparatus to turn at 78 r.p.m.'s—the standard phonograph turntable speed—it can be changed to turn at 33½ r.p.m.'s with another set of gears.

Fitting the pinion gear to projector was perhaps the toughest part of this job for Gilley. It was found that the shaft protruding from the projector is made of extra-hardened steel. A regular tool-steel drill wouldn't make a dent in it. Gilley removed this shaft, annealed it by heating and after that, piercing the shaft with a drill was comparatively easy. The hole that was drilled received the pin which secured pinion gear to the shaft.

Incidentally, it was necessary to reverse position of the spring controlling this shaft. As those who own this make of projector know, the shaft which permits turning the projector mechanism by hand during threading operations, must be pushed in in order to make contact with gears. At all other times a small spring keeps the shaft in neutral position. Changing position of spring made it possible for shaft to remain constantly in contact with the gears and thus turn constantly with projector mechanism.

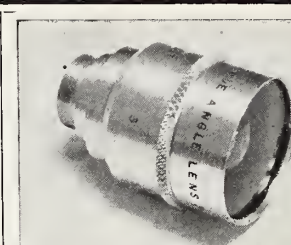
The two gears necessary to this assembly are manufactured by the Boston Gear Company and are available from most hardware supply houses dealing in such equipment. Catalog number of the pinion or worm gear is QSH and that of the larger gear, Q1324. Ordered by these specifications, gears of proper pitch and number of teeth will be assured. These control speed of the turntable so it will turn at exactly 78 revolutions per minute.

Bracket for holding the large gear was made from a piece of steel 6"x¾"x1⅛". A small shaft was threaded into the gear and this protrudes through a hole drilled in the bracket. Later, Gilley expects to add a regular bronze bearing at this point which will insure smoother operation and eliminate wear.

The flexible shaft was obtained by Gilley complete with the notched metal disc, already described and pictured in Fig. 4, from a manufacturer of sound products in Hollywood. This unit is made by them as a part of a commercial sound recorder and Gilley saw in it exactly what he needed to complete his apparatus. It may easily be made on a lathe, however, from a piece of iron or steel. The flexible cable—which may be a length of either speedometer cable or cable used in automobile radios—is inserted into core of disc spindle and secured with lead or solder.

Soldered to the other end of cable, is a small metal collar which fits over gear shaft and is held in place by a small cotter pin. Construction is thus at this point to facilitate disconnecting cable and removing the projector from carrying case when necessary.

It became necessary to "tune" turntable with projector after assembly of the outfit was completed and installed, and Gilley accomplished this by means of stroboscopes—one on the turntable and one on the projector. He reports it was



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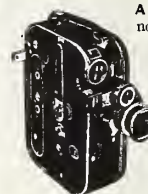
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necessary to turn up the rheostat of the projector in order to compensate for the slight additional drag of the turntable. With the aid of the stroboscopes, projector was easily speeded up to the point where records played at 78 r.p.m.

At this speed, of course, the amount of 8mm film that can be projected with a 10-inch record is limited to 50 feet. Use of 33 $\frac{1}{3}$ speed and suitable turntable would make this arrangement more practical for the average amateur. This may be done, as stated before, merely by changing ratio of the gears so turntable will revolve at the desired speed.

The Gilley sound project thus far is such as may easily be duplicated by the average amateur. Aside from the slight alteration to the projector shaft, there are no other physical changes necessary to the projector. The bracket that holds the large gear is clamped to lower take-up arm, thus eliminating any permanent alteration at this point. So, those of you who wish to experiment with this idea will run little or no risk of impairing the appearance of your projector in the course of tinkering around with this experiment in sound.

For those who wish to advance to the lip-synchronized recording stage, it will be necessary to take the camera apart, and make a few changes in the gear arrangement inside. Within the camera between the spring gear and winding key will be found two small flat gears. These, according to Gilley, must either be removed and turned so that the two large teeth of each gear mesh with one another, or the two large teeth on the one gear that rides on spindle in middle of gear box must be soldered to the case.

In re-assembling the camera, after this operation, everything is returned to original position except the winding key. This leaves the winding key shaft open to receive coupling of the flexible shaft leading to the recorder. This shaft can be made from an automobile radio control cable—the longer type used to control radio from steering post. Gilley connected such a

cable to his camera by first attaching a short length of hollow metal rod to cable and to this he soldered the flat head screw used to hold the regular winding key to camera shaft. This enabled him to screw the flexible shaft directly to the camera motor shaft.

On the other end of the cable, he attached a "hold-down" device, shown in Fig. 5—a small round weight of iron made to fit over blank records when placed on a recording machine to keep them firmly in place. This was secured from a recorder manufacturer but is so simple in design, it may easily be turned on a lathe. The "hold-down" device serves a dual purpose on Gilley's recording outfit—to hold down the record and collect the threads during cutting operations, and to serve as the main connecting link between the camera and the recorder. Unlike the reproducing unit of his apparatus, in this instance it is the recorder that turns the camera. Gilley found that when the recorder is turning at 78 r.p.m.'s the camera will not be turning at the full 16 frames-per-second speed or 960 frames per minute. Therefore, it is necessary to adjust movement of the shutter to the desired speed by regulating the regular camera speed control on side of the camera. Here again a stroboscope was brought into use to time the camera mechanism. When the shutter movement was brought up to proper speed, Gilley engraved a mark on his speed dial indicative of the setting for pointer when the camera was to be used coupled with recorder, inasmuch as there would be instances when his camera would be used without it.

Undoubtedly this is one of the most interesting pioneer developments by an amateur in the field of sound for home movies. It points again to the already indelible fact that the majority of amateurs want a simple low-cost apparatus with which to record sound with their movies. Until equipment manufacturers make such apparatus available, cinebugs like Gilley will have to struggle along with what they can design and put together themselves.

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Educational production of school movies

• Continued from Page 178

case the emphasis is upon the educational activity necessary to the preparation of the film. The film itself is merely a form of expression for the class; it may or may not be retained for use of future school groups. The class hopes that it will be good enough to use again and again, but regardless of whether it is, the fact remains that its production has provided opportunity for the school group to organize and express the essential learning gained in this particular unit of study. The same or even a better film might have been produced by the teacher alone or by a commercial film unit, but there would have been no educational activity involved—instead, we would have had "the production of an educational film."

Amateur motion picture production presents an opportunity for the stimulation of creative ability that is unsurpassed by anything else within the ability of the school to offer. The construction of an original story, the outlining of a screen adaptation of a piece of literature, the planning of costumes and sets, the developing of scientific interests in preparing to meet camera and lighting needs—all of these activities call forth the best that there is in a student. It is an activity in which so many can and will participate, with so many varied opportunities for building creative interests and talents, that the school can justify film production for this reason alone if for no other.

The school-made movie is not an individual enterprise, particularly when entered into as an educational activity. It is an enterprise that succeeds best when entered into cooperatively by the group. The planning and execution of the production call for a great variety of detailed work that makes its contribution to the film only when fitted into the whole. Teachers have been heard to remark that the production of a school-made film has

been the most powerful welding force ever felt in their school.

Stimulation is felt in many directions when the school group begins its production. Scenario committees call upon the English department for criticism in outlining their film's story. Researchers tax the resources of the library to provide accuracy in background details. The art and home-making departments are called upon to cooperate and offer advice on scenery, costumes, and period properties. The mechanically inclined student finds his place with the carpenters or electricians or camera crew, and proceeds to make life miserable for the shop and science departments unless he gets the information and assistance he requires.

The school production unit with some degree of experience and wise leadership can make a real contribution by providing the school with teaching films built to meet local needs. More and more the school realizes that the commercial producer of edu-

cational films is limited in his success to that group of films presenting basic or common material. A physiological film on the mechanics of vision can be produced commercially and sold nationally. On the other hand, a film on sewage disposal or the water supply can be most successful when produced locally to fit the requirements of the community.

One of the widest uses to which the school-made movie has been put is in establishing more intelligent and more effective relations between school and community. The present-day public relations film is no longer a collection of newsreel shots—it is a specialized film built to present a particular phase of the school's work to the public. It has been claimed by those using the school-made film for this purpose, that no more effective public relations medium can be found. A film that tells a parent why, how, and with what his child is being educated makes intelligent friends for the school.

Movie of the month

• Continued from Page 172

small planes which accompanied him to the field. Arriving at his "home" field, the pilot gets out of his plane, carrying the certificate of award which he places on his master's workbench.

There's a cut at this point to the squadron of escort planes which have not yet landed. Suddenly one of them takes fire in midair and hurtles to earth leaving a spiral of smoke in its wake. Here again, a shot of a stunting airplane is cut in to lend the necessary realism. Following this is a quick cut back to the boy in bed, still dreaming. The crashing of his plane awakens him abruptly. Realizing he was dreaming, the lad smiles and goes back to sleep.

Opening the next sequence

is a fade-in on the boy as he awakens the following morning. Quickly dressing, the boy goes to his workshop, followed by his dog. The boy casually sits down at the bench. Presently he sees the certificate of award and the check for \$50.00 representing the prize. Knowingly, he looks toward his little pilot and salutes him. The pilot returns the salute and there's a quick flash to the boy's dog as he pricks up his ears at the sight of the pilot's salute. And here the picture ends.

Those who have been privileged to view this picture have complimented Porter highly for his simple and effective original story. Here again, as with so many home movies which have won outstanding recognition, a simple every-day

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event provided plot for the story—a story that was relatively easy to film; called for no extraordinary acting ability; and afforded just the opportunity for the filmmaker to demonstrate his full range of cinematic accomplishments.

"Fledglings" runs 150 feet in 8mm Kodachrome. But every foot counts. There's not an excess frame in any scene, and evidence is there that Porter devoted some care to building each sequence with an eye to tempo—speeding it up to heighten interest just when needed in those closing scenes.

Except for the animation shots, a new magazine model Cine Kodak Eight was used. This camera enabled Porter to make the double exposed shots with comparative ease, inasmuch as all he had to do was turn over the magazine in the camera and press the button, thus winding back his film to the desired frame.

Some idea of this filmmaker's ingenuity for accomplishing things may be had from the manner in which he made the double exposed scene of the boy dreaming. The shot of the sleeping boy was first filmed, allowing for a dark unilluminated area in the upper left-hand corner of the frame. The film was then wound back as already described in order to film the subject of the dream. This required masking off the area already exposed. Not having equipment designed for this purpose, Porter utilized the sunshade fitted to his camera lens. A piece of black paper was cut carefully so it would mask off the desired area, and this was attached before the sunshade with scotch tape. The camera

was then trained upon the scene representing subject of the boy's dream and lined up so it would be recorded on the dark area of the previous exposure.

For all animation shots of the miniature pilot, and of the small model planes taking off in flight, a Bell & Howell 8mm camera, especially adaptable for single frame photography, was used. Augmenting this equipment was a special remote control designed and built by Porter. This enabled him to sit close to his models to facilitate moving them between exposures without having to move back and forth between camera and setting.

Another highlight was the titling. Porter made all the titles himself with the aid of a Wrico lettering set—a small celluloid guide that enables printing letters by hand with pen and ink that closely resemble machine printing. The lettering was in black ink over light blue title cards of coarse texture. The letters were embellished with shading in white ink, and each card bore a tiny sketch of a plane in flight from the artistic pen of the star of the picture, Mr. Porter's son, Robert.

Thus, Dudley Porter becomes the second Reel Fellow to capture a Movie of the Month award. Not bad when you consider it's his very first feature-length movie. He has further ambitions, too; one of them, to capture the Lloyd Bacon trophy in this year's Home Movies' Annual Amateur Contest. Already we understand there is trouble between Porter and his wife about this. Seems he's forever clipping "idea" items from the daily paper before the Mrs. has a chance to read it!

Latitude in focusing lens...

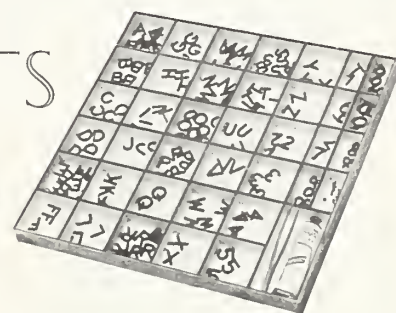
• Continued from Page 175

These are the nearest points in sharp focus when the lens is set for infinity. By setting the lens adjustment to the above hyperfocal distances using the corresponding lens opening, the focus is sharpened to a point nearer by one-half of the hyperfocal distance and

remains in reasonable focus to infinity.

To analyze this, we must consider that if the lens is set for infinity, we cannot expect to obtain sharp focus nearer than the distance corresponding to the lens opening. But by using the same opening which will not

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alter the exposure we can set the focusing adjustment on the hyperfocal distance and shorten the range of sharp focus to one-half the distance and still keep it reasonably sharp to infinity.

The table given is based upon Wollensak 1" lens with a circle of confusion of 1/500. The method of calculation is by application of a simple formula. To determine the hyperfocal distance in feet using these values:

F:: Focal length of lens in inches
H:: Hyperfocal distance in feet
f:: f number or diaphragm opening
C:: Circle of confusion in inches (reciprocal)
apply this formula:
 $F^2 \times C$

H:: $\frac{f \times 12}{4 \times 12}$
For example, if we wish to determine the hyperfocal distance of the 1 inch lens for an f4 opening we have
 $(1 \times 1) \times 500$
500
— or 10.4 feet
48

While tables are usually supplied with new equipment, it is possible to compute the hyperfocal distances if the circle of confusion is known. It is well to follow the manufacturer's table if possible as further computations are given for the depth of field at other distances shorter than infinity.

It is noted that Wollensak gives the same table for their 1/2" lens as for the 1" based upon infinity values. If they are the same, the circle of confusion is therefore 1/2000. We are aware of the fact that the shorter focal lengths create smaller circles of confusion. Eastman Cine Kodaks are rated at 1/1000, indicating a different table would apply.

The subject under discussion may seem to be of little value to one who has successfully taken pictures under normal conditions, but for adverse light conditions where a closeup is desired there is no other method aside from the use of auxiliary lenses. Even with the use of auxiliary lenses we are limited to the "F" open-

ing of universal focus which may not be enough for poor light.

If we are aware of the limits of distance for each lens opening taking advantage of the adjustment for hyperfocal distances, it is possible to keep within those limits, or make alterations to supply the deficient focus value.

To advance from this point, other distances closer than infinity may be focused upon, each distance having its own depth of field according to the lens opening. Because of the complication of computing these distances it is suggested that manufacturers' tables be consulted. As an example, let us assume that we desire to take a closeup of bowling pins being struck by the ball. Our best available light will require a lens opening of f 1.9 and the desirable distance to include the entire ten pins is six feet. By focusing at six feet and placing the camera six feet from the middle of the pin formation, we create a depth of field from 4.7 feet to 8.2 feet (Wollensak table) which is ample to record the action in sharp focus over the entire pin formation. Using f 1.5 opening at the same distance we narrow the depth of field from 4.9 feet to 7.6 feet while by using f 2.8 we increase the depth from 4.2 feet to 10 feet.

To continue the thought in

relation to universal focus, if it were possible to use f 3.5, the depth would be further increased from 3.9 feet to 12.1 feet, but this would be under normal light conditions and probably better than would be available in such a location. However, this example applies only in the event that the lens is focused on the six foot distance. This could be accomplished with an auxiliary lens. If an f 3.5 lens universal focus is used without an auxiliary the depth is then from about 7.8 feet to infinity assuming that the lens is fixed to an 18 foot distance to produce universal focus, which is the usual standard. Obviously, it is then necessary to change the camera distance to the 7.8 foot distance instead of 6 feet.

This article is only an introduction to the subject of hyperfocal theory, but for those who are interested to develop upon it and having the equipment to do so, it serves as a stepping stone to advanced photography. The instruction books supplied with cameras equipped with focusing lenses contain tables applying to the depth of focus. A few minutes spent in study of the tables will open many possibilities, and a roll of film exposed at the various distances for the several openings will prove to be highly educational and a good investment.

Students produce documentary

• Continued from Page 179

would accept as being the most typical student; and second, to secure the interest and support of the students in the production of the picture. It was felt that the success of the picture could be more assured if maximum student support could be secured early.

The report continues: "Each day, as we took different scenes, I recorded in my script book the date and footage used. As we went on, the scenes increased in their difficulty. This was done so that we could get off to an easy start, and also, so that we would have sufficient practice for the harder scenes." This procedure

would not have been possible had it not been for a well planned script. The script has each scene and sequence numbered. By using a numbering system it was not necessary to take the scenes in the order of their development. Thus, "before a scene was photographed, the assistant director held up a small blackboard in front of the camera on which was written the scene number." Not only did this help in shooting scenes at random, but it was of great value in editing the film later.

"Although it rained quite a bit," so the report goes, "we were able to take pic-

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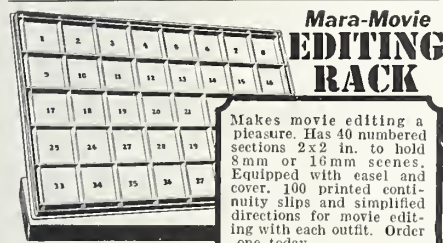
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tures during the sunny spells. Our indoor scenes required quite a bit of light, but we compensated for the darkness with photofloods and few spotlights borrowed from the dramatics department." The lighting was a problem because of the limited speed of the lens. Part of the slowness of the lens was compensated for by using super-X film.

In shooting the picture an attempt was made to keep the scenes as simple as possible and put all the emphasis on the subject being photographed. Important parts of scenes were preferred to total scenes. That is, a close-up of hands clapping was preferred to an all inclusive scene of the entire student body clapping. In other words, closeups and semi-closeups were used wherever possible.

In addition to the composition of the picture attention was paid to angles. Unusual angles were found helpful in emphasizing the subject being photographed. This was very true of the scenes which show election posters going up and ballots going into ballot box. The only other attempt to make the picture more professional was the use of "dolly" shots. Here the library "dolly" for books was used. The wheels were large and the book rack was easily pushed. The cameraman was able to sit on top of the book "dolly" and with the aid of assistants a smooth traveling shot could be made. This type of shot varied the photography and made for interesting transitions. The director suggested this procedure after attending and studying several movies at the local theatres.

"Each time that a reel was finished, it was rushed to the processing station so that if a retake was necessary we would have time to do it," continues the report. This was essential in order to check up on the photography. While an exposure meter was used a quick preview was the best check on the work being done.

After all the scenes had been taken the next thing was to photograph titles. The opening titles were made with white block li-

brary letters (3 1/2 inches high) placed on an orange carpet, which photographed a lovely warm gray. As Joe's report states: "The platform was about six to seven feet away from the letters. All the titles were made outside in the sunlight. "The other titles were typed on gray backgrounds found in pictures from *Life* magazines. The gray prevented a glare on screen. We used a titler and indoor lighting for the remaining titles."

The editing was the easiest part of all because the picture had been well planned at the beginning. Joe reports: "When all the reels were returned, the faculty advisor and I edited the film. Although there were several feet of film wasted due to retakes and use of the scene number board, which was photographed at the beginning of every scene, about 180 feet was used in the final production."

When the picture was completed, it was believed by some of the staff that a musical background would add greatly to the picture. A search was made for a suitable piece. It had to fit the mood of the picture and yet it had to be something not too well known which might detract from the movie. Romeo and Juliet Overture by Tchaikowsky was found to be best suited for the musical background.

The production was presented, first to the student council who produced it, and then to the entire student body, and because most of the students were in it, the picture was a success. Plans already are being made for a second. The picture has become the property of the school, so that it may be shown to future student bodies in order to show them how to elect a candidate to the presidency and also how the candidate runs for the office.

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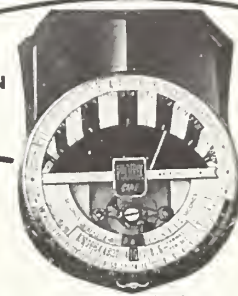
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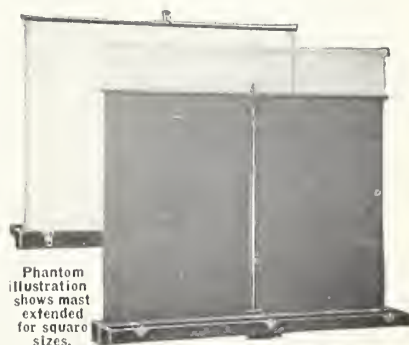
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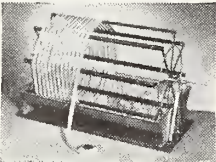
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• Continued from Page 177

"WISHING RING"

200 feet 16mm—By H. F.

★★★

Continuity: Reminiscent of "Three Wishes," a recent Movie of the Month, this continuity is built upon a similar idea. In the first scene, a little girl is reading the Sunday comics. There she spies an advertisement offering a Magic Wishing Ring. She sends for it. Soon it arrives and she meets the postman at the door. Eagerly opening the package, she tries on the ring; and while admiring it, wishes her playmate was there to see it.

Presently her playmate appears. She shows her the ring and tells of its magic powers. Just as the girls are about to start their play, there is a call from mother to do the dishes. The playmate offers to help and the two enter the kitchen and begin their task. While washing the dishes the girl wishes she didn't have to do them. Suddenly the ring's magic is active again and the dishes are seen being washed and dried as by some unseen hand. Gleefully the girls skip out of the house, where again the girl with the ring makes another wish—this time for the rest of her playmates—who promptly appear.

Later in the day she is called indoors to practice at the piano. Soon tiring of this task, she again calls upon the ring's magic powers, and presently we see the piano playing by itself. The girl stealthily leaves the house while the piano thus plays, and there is a cut to the mother in the next room as she listens to the piano, evidently unaware her little daughter is no longer at the keys.

The next day, the little girl is in the parlor. Reaching for a piece of candy, she is admonished by her mother not to eat any more. She slumps in her chair as mother leaves the room. Remembering the ring, she wishes she could have all the candy she wanted.

At once scores of boxes of candy appear at her feet. With careless abandon she begins eating, sampling each box, until her stomach

finally rebels. While thus in misery, she wishes "the old Wishing Ring were gone..." The ring disappears from her finger. The story ends with the little girl holding her aching tummy and leaving the room.

Photography: Involving as it did considerable stop-motion photography, the camera work on this picture is highly commendable. All the magic scenes involving movement of articles such as the washing of the dishes, required single frame exposure, and this was done in such a way there was little unnatural movement in the scenes.

Then there was the momentary stopping of the camera to permit placing the characters in the scenes where they are to appear as if by magic. This required considerable care to insure other characters and objects did not move from their positions while the camera was stopped.

Exposure, composition and focusing were well handled.

Editing: Was consistently good. Scenes were cut to interesting length and angles are frequently varied to lend added interest.

Titling: Titling of this picture is an outstanding piece of work. The titles, mostly spoken, appear superimposed over the scenes in which the subjects speak. This involved winding back the film and carefully lining up the title in the viewfinder to insure it did not overlap images of characters in the scene. Thus the flow of action was main-

tained uninterrupted until the end of the picture.

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Continuity: This is a short but pleasing story involving the incidents occurring on a fishing trip taken by a man and his wife. As is frequently the case, the wife has all the luck, pulling in fish after fish, while hubby fails to get a nibble. In disgust, hubby retires up the bank to nap.

With a fine catch of fish, the wife calls to her husband to fetch a pail of water. He grunts a reply, and continues napping. He dreams of catching several large fish. In the meantime, wife goes down to the lake for the pail of water. Upon returning, she passes by her lazy husband, still napping. Filling a cup with water, she douses him, causing him to awaken abruptly, and the picture ends with the couple retiring toward their cabin.

Photography: Was consistently good, with fair exposures, good framing, and reasonably steady camera.

Editing: Scenes were cut to good length, and there is frequent change of angle, so important to holding interest.

Titles: Were well exposed and nicely composed on a tree bark background so befitting the subject matter of the picture.

Equipment: Eastman model 60 camera equipped with half-inch f/1.9 lens; 1 1/2" f/4.5 telephoto lens; Weston exposure meter; and tripod.

Split-stage trick effects...

• Continued from Page 174

is placed in position with the mask blanking off the lower area of the scene up to his neck. The camera is then started and the film exposed up to the point where the first exposure ended.

Throughout all split screen shots it is important that the lighting remain the same for all exposures

which go to make up the composite shot, and no change must be made in either placement or power of the lights.

The mask for a split screen need not necessarily divide the scene vertically or horizontally; it can divide it obliquely from corner to corner, or it may be some

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irregular shape with curves or zig-zags. In making irregular shaped masks it is better, in order that the two halves match exactly, to cut them from one blank mask, with one cut, rather than cut them separately and then match them up. Neither is it necessary to divide the scene into halves. It may be divided into unequal divisions, and any number of divisions. The main thing is that the two or more sections of the mask, when placed together, shall cover the entire frame without overlapping one with the other.

The accompanying drawings illustrate masking procedure necessary for making a simple multiple trick shot that will result in a scene showing a ghost emerging from a trunk with half of a body of a live dog in the foreground, wagging his tail. This scene is suggested merely to illustrate what may be accomplished with simple masking equipment.

There are two ways for filming the ghost part of the scene. One is to use a black cloth for a background—preferably a cheap velvet—or to film the ghost in a large room, playing a spotlight upon the ghost and using no illumination that would light up the background.

For this shot, the mask is placed so it blanks out the lower half of the frame. In this case, a soft line of demarcation is to be preferred so the mask is set closer to the lens to obtain this effect.

Tripod head should be locked against panning but left free to tilt. Camera is focused so that top of the ghost is just below the horizontal center line and in the masked-off area before camera is started. Footage reading is taken, and shooting begins—slowly tilting the camera downward so that the ghost, in effect, appears to rise up into the scene. The ghost may move arms or head but must not move from his established position in order that he may remain centered over the trunk from which he is supposed to emerge in the completed shot. See Figs. 1, 2, and 3.

With this much of the scene filmed, footage is checked, a note made of same, and the film wound back in the camera. Now, moving the camera to the setting containing the trunk, it is focused upon same, care being taken that trunk is placed at the same distance from camera as was the ghost in the previous shot.

Camera is locked in position so horizontal center line coincides with top of trunk and the shot made. From this point on, camera must not be moved from this position until the entire scene is completed.

To film the half-a-dog on the lower part of the scene as shown in Fig. 6, it is necessary to employ a different mask than that used heretofore—one with a fourth cut removed, as shown in Fig. 4. This should be placed 10" ahead of the lens. The dog is then placed in the scene so that only half of his body extends into the portion of the scene recorded through the mask. The film wound back to the established starting point, the dog is made to wag his tail and the scene recorded.

Once more the film is wound back to the starting point, another mask, as shown in Fig. 7, placed before the camera, and the balance of the scene as shown in Fig. 8 is photographed. The result is a composite shot of a ghost emerging from the trunk with half-a-dog wagging his tail in the foreground. The scene itself may sound a little "wacky" but it is merely a suggestion to illustrate what effects can be made with a home movie camera and how easily they may be executed.

As experience is gained it will be found that the uses to which the split screen idea can be put, are many and varied. For instance, last winter, when shooting a photoplay, I was unable to get a certain actor and actress together at the same time for a scene in which they were both to appear. I was able to get the actor one night and the actress the next. So I used a vertical mask and photographed one-half of the scene with the actor on the first night; and the actress in her position the next night.

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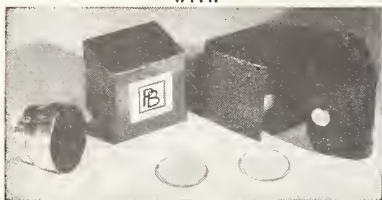
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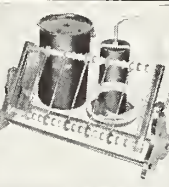
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3-Dimensional movies

• Continued from Page 170

primarily for 35mm still cameras, but it can be used on the one-inch lens of a 16mm camera if the subjects are quite close to the camera. With the Stereo-tach placed squarely in front of the lens, the film is exposed exactly the same as when taking ordinary movies. Care must be taken, of course, to see that the Stereo-tach is placed squarely in front of the taking lens so the dividing line is exactly in the center. For this reason cameras having visual means for determining the field covered will be best suited for these experiments, although any 16mm camera having a one-inch lens can be used.

The purpose of this attachment in front of the camera is to divide the frame, putting two pictures on it, as shown in Fig. 1. Ordinarily, stereo pictures must be reversed when viewed, but the mirrors in the Stereo-tach reverse the images so that they register correctly on the film. The focus is not changed.

When the film is projected, the two images are shown side by side. The next problem is to not only cut out the left picture for the right eye, and the right picture for the left eye, but also to bring the two pictures together so they will appear as one. This problem has been solved by the use of a pair of specially made prism-lensed spectacles. The prism spectacles serve to bring the two pictures into one area so that a person's eyes see the two separate images as one picture. These spectacles are similar in appearance to any others except that lenses are prisms, being known in the optician's parlance as "5 prism-dioptre lenses mounted with base out."

The spectacles, referred to, were especially made at moderate cost by a regular optical supply house. In quantities, of course, they could be obtained much cheaper.

To augment the function of these prism spectacles, it is necessary to blank out one-half of the image as

seen through each lens. Were the spectacles made to be worn by only one person, this blanking could be accomplished by painting out one-half of each lens. But where a single pair of spectacles must serve different spectators at various times, the means for blanking or masking the lens must be flexible, permitting adjustment for each different pair of eyes. Human eyes, as most of us know, vary in the distance between each optic. Therefore, in order to accurately split the image for this experiment, a "butterfly" was made from a piece of heavy black paper and attached to the bridge of the spectacles and creased so that each wing could be adjusted as needed to split the image for each eye, as shown in Figs. 3 and 4. The image thus produced is sharp, and the illusion is not impaired or dimmed as is sometimes the case when polaroid is employed for third-dimensional effects.

In this experiment, the regular two-inch lens was used on the projector. Perfect results were obtained when the spectator, wearing the spectacles, sat right beside the projector. In order to sit closer or farther back from the screen, spectacles with higher or lower dioptre ratings would have to be worn. It was found that distance projector was set up from screen determined correct viewing position of spectator.

Movies made in the method described above were even more life-like when photographed in Kodachrome.

Although the system as described works perfectly, it is only fair to name some of the disadvantages which have been discovered. First of all, at this time there is no stereo attachment on the market other than the one mentioned and this one is usable only for closeups. Although it is true that close subjects are best for third dimension illusion, by this method interested amateurs eventually want to be able to shoot an average landscape in stereo. Should this system prove popular with

cine amateurs, there is reason to believe some manufacturer will soon produce a stereo attachment to fit both 8mm and 16mm camera lenses, properly made for filming average scenes.

Second, when wearing the spectacles, the head must be held very still lest any side movement permit the wrong picture to be seen by one eye or the other, causing disappearance of the illusion. Also, the spectacles must always be used at the same position in the room with relation to projector and screen, as already mentioned.

However, these few disadvantages may be ironed out with continued experimenting and are greatly offset by the advantages; two cameras and two projectors with delicate synchronous machinery are not required. No attachments whatsoever are needed on the projector. Any screen is usable, a metal screen not being required as is the case with the polaroid system. Also that with the right prisms spectacles worn at the correct distance, there is no eye strain, distortion or lack of definition.

No one can say how popular this system may prove to be with movie amateurs, nor how soon a better system will be introduced to supplant it; but it will provide a lot of fun for those who like to try new ideas.

Experimental workshop

• Continued from Page 183

mimeograph stencil. Cut out the typed portion and place it in titler easel. Place strong light behind the title so that letters stand out by transmitted light. A piece of frosted glass should be placed between light source and title to give necessary diffusion and eliminate any "hot" spot.

Where color film is used, the result will be a blue background with white letters. For a black background, use a red filter or a couple of thicknesses of red cellophane over lens.

For black and white films, this method permits shooting the titles with reversal film to secure white letters on a dark background.

—Samuel Sherman.

New to Me!

• Continued from Page 162

raphy. Other features of the Amco Focusing Spot include ventilated lamphouse, heat-resisting finish, cool plastic handle, cast iron base, asbestos cord, and porcelain socket.

For further particulars, readers are invited to write to the distributors, Tricol Products, Inc., 18 East 42nd St., New York City.

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Harold Lloyd

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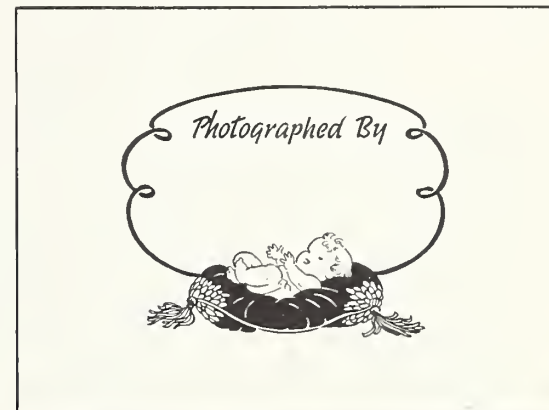
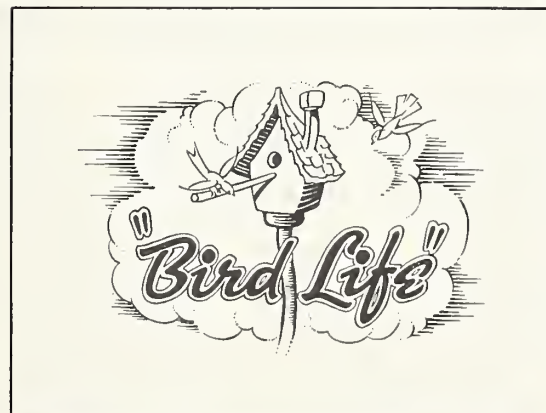
• Announced in this column each month is information regarding new amateur cine clubs or Reel Fellows chapters being formed throughout the country. Readers interested in joining any one are requested to communicate with the organizing secretary listed below:

HUNTINGTON PARK, CALIF.—The Southeast Cinema Club is now being organized by Acting Secretary Paul Salzman, who extends an invitation to Reel Fellows and other 8mm or 16mm movie amateurs to affiliate with this new organization. Plans provide for acquiring complete Synchronsound equipment for the club, the first instance of a feature of this kind on record; also an annual six weeks educational program. Interested cinefilmmers may communicate with Secretary Salzman at 5928 Rugby, Huntington Park.

FARGO, N. D.—New cine club for 8mm and 16mm movie amateurs now being organized by R. E. Burris, 1402 Eleventh Street, North.

PLYMOUTH, CALIF.—Sam Shaw, Jr., is contacting 8mm and 16mm movie amateurs in Amador County for the purpose of forming an amateur cine club. Amateurs in this vicinity interested in affiliating with the club are urged to communicate with Mr. Shaw.

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manufactured by H. W. Knight & Son, Inc., for movie amateurs are illustrated and described in an interesting six-page folder which also gives a lengthy treatise on how to make good titles. Write the company at Seneca Falls, New York.

Lenses

for amateur and professional photographers—still and movie—are described in a concise 17-page booklet available free of charge from C. P. Goerz American Optical Co., New York City. The data makes possible for the cameraman to readily understand the functions of lenses of various sizes and will aid him in selecting new lenses as additional equipment for his camera.

FILM

- POSITIVE in clear, lavender, amber, or yellow—400' 8mm, 8mm or 16mm. Weston 24-16 Pan, N.H. 400' \$11.75. 8mm or 16mm Weston 50-40 Pan N.H. 400' \$12.75. 8mm or 16mm. Castle Films, accessories. A trial is worth while. R. B. CAMERA AND PHOTO SUPPLY CO., 3357 East 66th St., Cleveland, Ohio.

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- MAIN TITLES—hand set. Distinctive photographic backgrounds, 3 for \$1.00. Send trial order or write for samples. CINE-KRAFT, Mantato, Minn

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HOBBY BOOKS

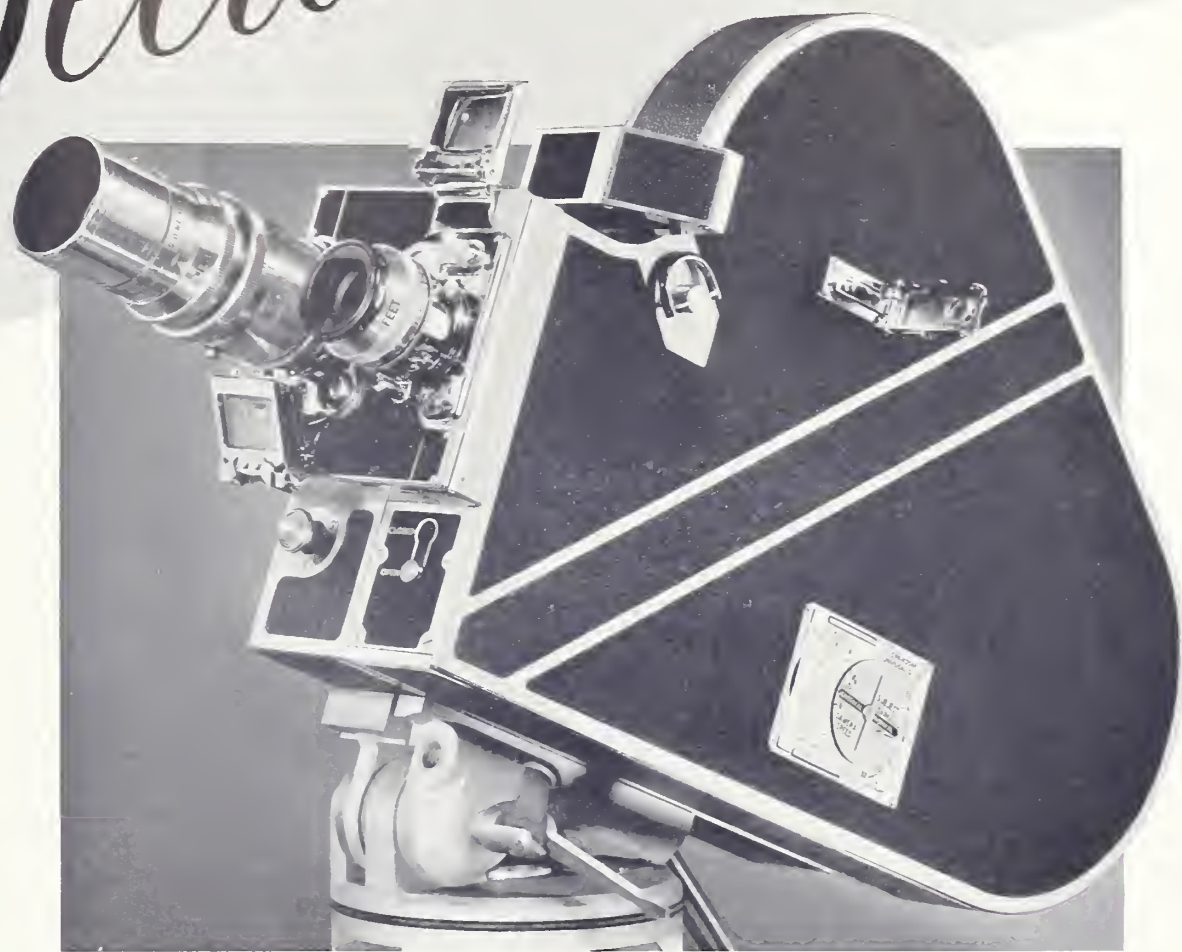
- Are you a "beginner" in the ranks of amateur movie makers? Would you like to know how to use your camera to the very best advantage, yet avoid the mistakes and wasted film that so often results from lack of knowledge of fundamentals of cine camera operation? Then order a copy of "How to Use a Movie Camera." Just 50c, and well worth it.

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- Would you like to know how to make your own titles—What equipment to use—what exposure to use—all about auxiliary lenses—title areas, etc.? Would you like complete plans for building a very simple and versatile home movie titler? Then send for "How to Title Home Movies"—the latest and one of the most authentic books ever written on the subject. Price \$1.00 per copy. We pay the postage.

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Special IN NAME
IN FAME



CINÉ-KODAK SPECIAL

WHEN the movie-making job to be done is an exact—and exacting—one, Ciné-Kodak Special is the chosen camera. Scientists and advanced workers in every field recognize this remarkable instrument as the camera that gives them easy mastery over ciné-technique.

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Ask your dealer, or write Eastman Kodak Company, for a copy of the completely informative, illustrated book, "The World's Finest 16 mm. Movie Camera." The Ciné-Kodak Special is exactly that.

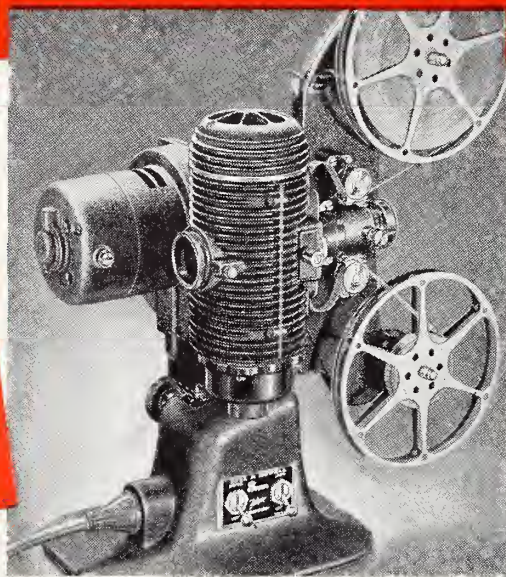
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Bell & Howell Announces NEW MODELS! NEW LOW PRICES!



New Filmo 8mm. Projector
Takes 400-ft. reels!
Price, only **\$112⁵⁰**

Filmo-Master 8mm. Projector
with 500-watt lamp, 200-ft. film capacity
Now only **\$99⁵⁰**



FILMO "SPORTSTER" 8 mm. CAMERA NOW ONLY **\$69⁵⁰**

Now it's easier than ever for you to own this streamlined camera that takes slow-motion (64 speed) movies . . . that operates at the important intermediate speeds, too, as well as at normal. It has the fine, fast Taylor-Hobson F 2.5 lens, automatically reset film footage dial, sealed-in automatic lubrication, "drop-in" loading —no sprockets, and a lifetime guarantee!

CHOOSE either of these Filmo 8 mm. Projectors and you'll see your films gain new beauty and brilliance! The new Filmo-Master "400" (above) takes 400-ft. (and smaller) reels, gives uninterrupted programs as long as 33 minutes. Filmo-Master 8 (right) is the original B&H 8 mm. Projector; previously priced at \$118.

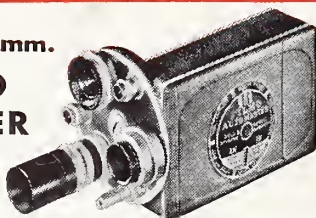
The two are identical except in the lengths

of their geared reel arms. That means that each is the finest projector of its film capacity. They are *entirely gear driven*—no chains or belts inside or out. Each has gear-driven power rewind, fast F 1.6 lens with lens focus lock, instant lens interchangeability, film protective construction throughout, metered lubrication, and fully adequate cooling. Send coupon today for illustrated literature.

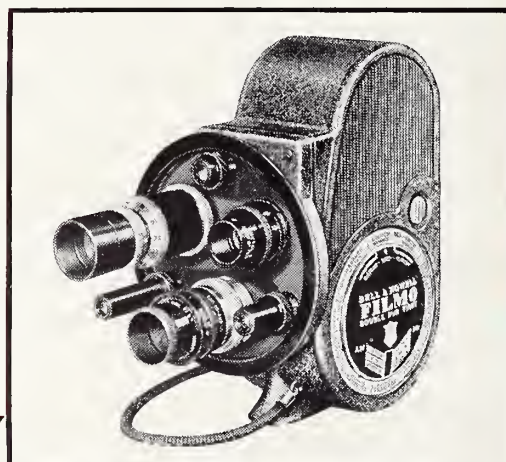
FILMO 16 mm.

AUTO MASTER

Now Offers
Five Speeds



Sound film speed, 24 frames per second, has been added to the operating range of the Filmo Auto Master, only 16 mm. magazine-loading camera with a turret head. The available speeds are now 16, 24, 32, 48, and 64. The same improvement has been made in the single-lens Filmo Auto Load "Speedster."



FILMO TURRET 8

Here's the aristocrat of 8 mm. cameras—the model that brings Hollywood methods to low-cost movie making—at a *new low price*. Its turret head mounts three lenses and their matching viewfinder objectives. Thus you may record long shot, medium shot, and close-up, all with-

out stopping to shift camera position! Professional-type "positive" finder, fast Taylor-Hobson F 2.5 lens, four operating speeds including slow motion, and single-frame exposure control for animation work are among other features you'll like. Send coupon for details. Now only **\$109⁵⁰**



See these Filmos at your dealer's, or send the coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. Established 1907.

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May . 1941

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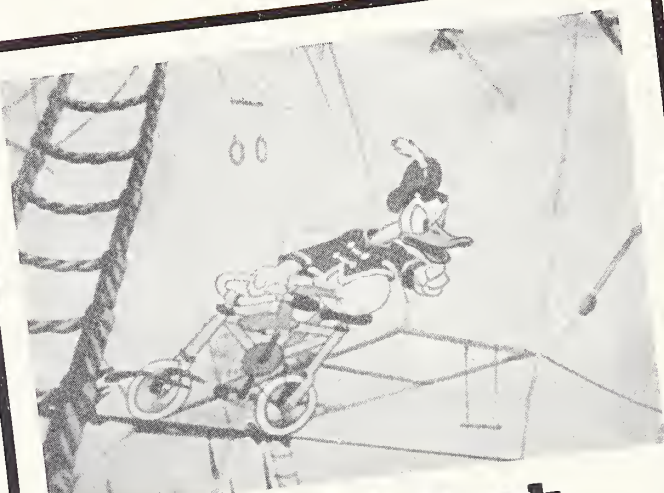
"FIRST FLIGHT"

Timely! Entertaining! Instructional!

The newest Hollywood Home Movie of a subject of interest to all. Pictures a cub flyer's instructions prior to his first solo hop. Replete with informative titles, the picture takes you into the air, then shows how airplane controls are used to maneuver the craft in take-offs and landing as well as in flight. A real "must" for every home movie library!

Available 400 feet 16 mm. Silent
only \$12.00

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for your home movie show!*



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"THE FLYING TRAPEZE"

Up in the air goes Donald to perform on a circus trapeze. With Mickey Mouse he gives an unrehearsed but exciting performance; proves the main attraction. Then Minnie Mouse appears to complicate matters. There's a fight and Mickey's saved by Minnie. (Number 1455-B.)

200 feet 16 mm.	\$7.50
100 feet 8 mm.	3.00



Oswald Rabbit
in
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Oswald goes duck hunting, but the ducks plague him until he's forced to flee. His pal the dog starts an outboard motorboat which maneuvers wildly about the lake, upsetting Oswald and causing many hilarious incidents. Then Oswald is rescued by his pal on water skis! (Number 17-A.)

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home MOVIES

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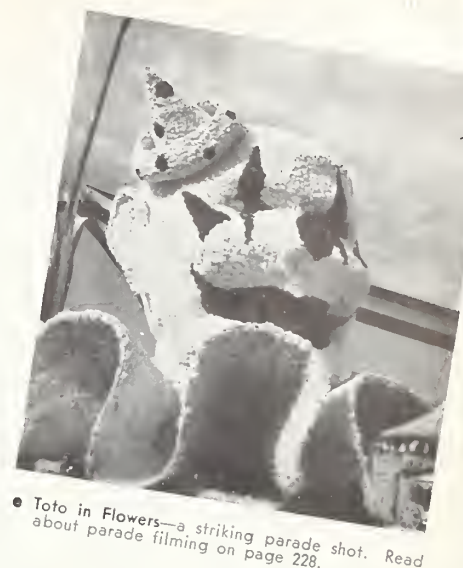
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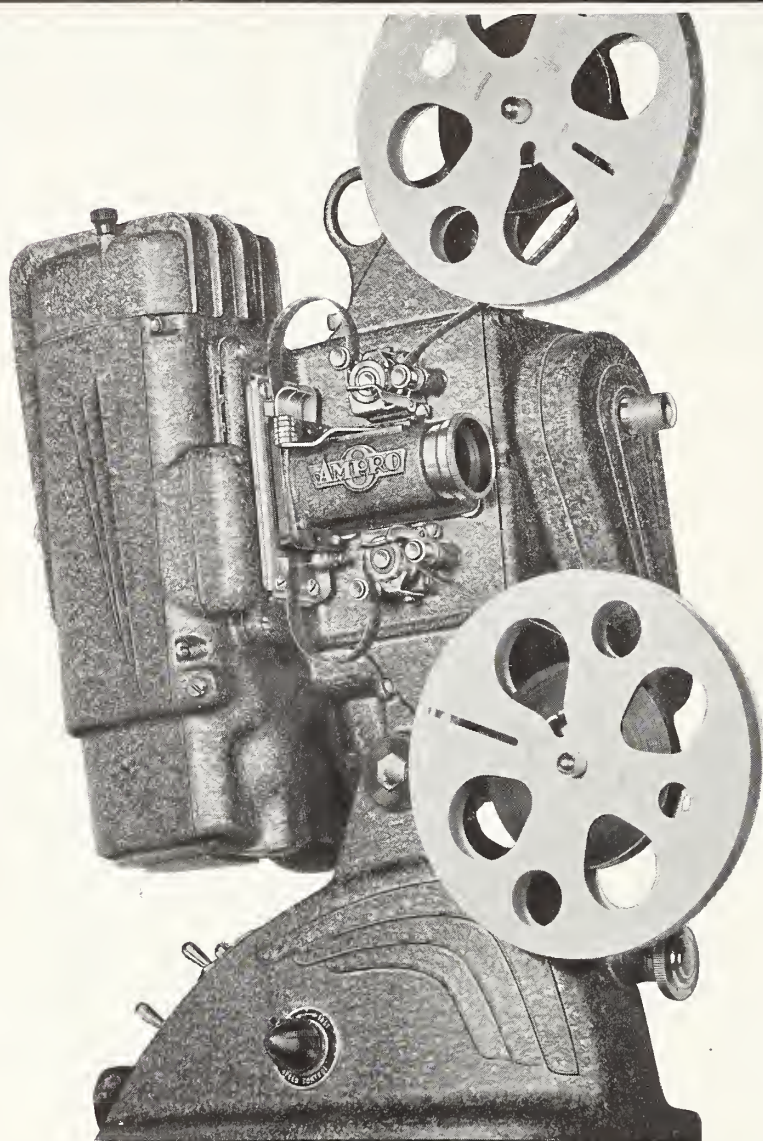
• Toto in Flowers—a striking parade shot. Read about parade filming on page 228.

M A Y
1941
NUMBER 5
VOLUME VIII



REEL FELLOWS
A friendly fraternity of
movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

Make your Living room A Theatre

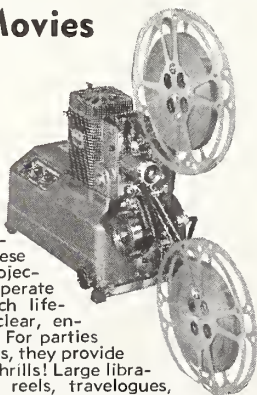


Your family and friends will be delighted at the clarity, the detail and the sparkle of your 8mm. films . . . when projected with this new Ampro "8." Now you can have color movies that are clear, distinct—with their gorgeous color values unspoiled. You

can enjoy Ampro's **reverse picture operation** for humorous effects . . . its 400-foot reel capacity, fast automatic rewind, full 500-watt brilliantly clear illumination with **flickerless** steady pictures . . . and many other exclusive advantages.

Talking Movies in Your Home!

Make your living room a theatre for your family and friends—with the new low cost Ampro 16mm. sound-on-film projectors. These simplified, quiet projectors are as easy to operate as a radio—with rich life-like tone quality—clear, enjoyable illumination. For parties and family gatherings, they provide fun, education and thrills! Large libraries of talkie news reels, travelogues, comedies, feature pictures are now available at little cost. Many government departments and private companies furnish sound films for cost of postage.



Send for Catalog

giving prices, specifications and the full story on the Ampro 8mm. and 16mm. line of precision projectors. Ampro Corp., 2839 North Western Ave., Chicago, Ill.

AMPRO

AMPRO CORPORATION, Dept. HM-541
2839 N. Western Ave., Chicago, Ill.

- ☐ Please send me full details on the new 8mm. Ampro Projector.
- ☐ Also the complete Ampro 1941 Catalog of 16mm. projectors.

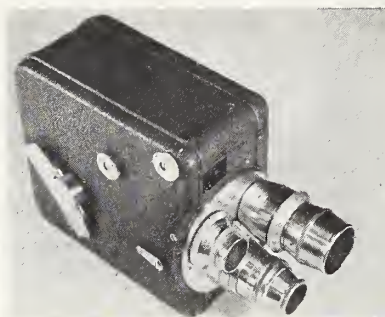
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It's NEW to me . . . !

By CINEBUG SHOPPER

Perfex Cine Camera

Making its appearance on the market this month is the new Perfex Magazine "Eight" cine camera. Foremost feature is the fact camera takes regular Eastman double 8 mm. magazines, eliminating threading of film; also affording easy winding back of film.



Other features are f/2.5 Wollensak lens in universal focus mount, 3 lens turret, large optical viewfinder, four operating speeds, positive start, automatic-stop motor, and built-in exposure guide. Attractively finished in golden brown crackle enamel with brushed silver plate trim, the camera retails for \$59.50.

Da-Lite Prices Lower

At a time when the prices of so many items of photographic equipment are being raised, the Da-Lite Screen Company, Chicago, announces important reductions in the prices of many sizes of Da-Lite Screens.

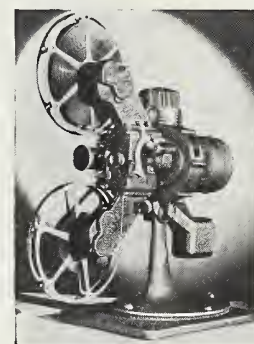
Greatly increased demand in the past year has resulted in economies in the manufacture of many of the sizes and has made possible the lower prices. This constitutes the third price reduction on Da-Lite Screens in the past five years.

Da-Lite Screens have been famous for their fine picture quality, convenience and durability for 32 years. New literature containing all of the new low prices will be sent upon request. Write Da-Lite Screen Company, Inc., 2723 N. Crawford Avenue, Chicago, Illinois.

Now Runs Sound or Silent Films

Bell & Howell announces that sound films may be run on all new 16 mm. Filmo silent projectors. The sound, of course, will not be reproduced, but there is now open to owners of this popular projector a vast new field of entertainment and educational films. No longer, says B & H, need the owner of silent equipment be prevented from enjoying interesting and instructive films available only in sound versions.

It is a notable improvement, for the new Filmo silent projectors will eliminate the possibility of damaging the sound track should sound film erroneously be threaded on the silent projector. For further particulars, write to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.



Title Letters

Knight & Son, Seneca Falls, N. Y., announce this month a completely new De Luxe title letter set consisting of a generous supply of metal letters attractively boxed in a re-inforced cardboard box with an imitation wood-grain cover that may be used as a title background. Size of background is 9" x 12".

Each De Luxe set contains 4 ornamental corner pieces, a pair of tweezers for easy handling of letters, and a tube

The Movie That Took a Year to Make!

CASTLE FILMS'

"FASCINATING YOSEMITE"

16 • MM • 8



THRILL to America's wonderland of beauty in this home-movie travel masterpiece! When you see it you'll realize why it took twelve full months to film! The very heart of Yosemite is brought to your own screen . . . the grandeur of gigantic walls and jagged peaks . . . the feathery plunge of waterfalls . . . the whirling Merced River . . . the vast animal sanctuary . . . a perfect playground for every living thing! The Sequoias—some of them over three thousand years old! Winter, summer, spring, and fall, Yosemite's appeal—endless—eternal, is revealed before your eyes! Here is a thrill adventure, yours to own and share with your friends through the years. It will be the best loved film in your collection! Order your copy from your Photo Dealer today. Use the handy order blank below.



FREE
1941
CATALOGUE

Describing more than 100 new Castle home movies . . . Historic World News . . . Sports . . . Travel . . . Animated Cartoons! Send a postcard to the nearest Castle Films' office to-day for your copy!

CASTLE FILMS

NEW YORK
RCA BUILDING

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Please send Castle Films' "Fascinating Yosemite" in the size and edition checked.

Name

Address

City

State B-5

16 mm SIZE
Headline 100 Ft. \$2.75
Complete 360 Ft. \$8.75
Sound 350 Ft. \$17.50
8 mm SIZE
Headline 50 Ft. \$1.75
Complete 180 Ft. \$5.50

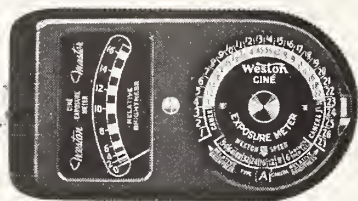
THE EXPOSURE METER YOU WANT AT THE PRICE YOU WANT TO PAY!

BOTH WESTONS
DESIGNED SPECIFICALLY
FOR MOVIE MAKING



The WESTON
Junior CINE MODEL

Whether you select the Master, or the inexpensive Junior model, you can bank on always getting true WESTON exposures. For both models are built to the same high WESTON standards... both will furnish the same dependability in exposure measurement... both are de-



The WESTON
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WESTON Exposure Meters

GIVE YOUR OWN MOVIES THE GLAMOR OF PROFESSIONAL SOUND

Everyone
Can Afford
to Own It!

Only
\$89⁵⁰
Complete



Now you can project your favorite films with musical settings or sound effects in keeping with the various subjects as effectively as it is done in the professional movie houses. The CINE-SOUND with its double turn-table permits almost unbelievable continuity and smoothness in sound reproduction from either 10-inch or 12-inch records.

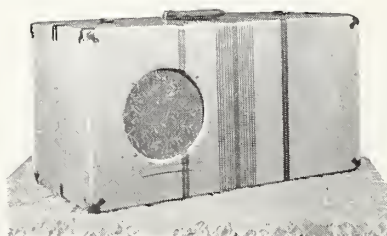
The CINE-SOUND may be used in your living room or in a large auditorium with equally satisfying results. Equipped with microphone, individual volume control for each turn-table, featherweight 1-oz. pilot lighted pick-up arms, and jeweled sapphire needles; almost any desired effect may be achieved at the operator's will. No other instrument on the market provides all these outstanding CINE-SOUND features, at anywhere near its low price.

Write for Complete Details

Or send your remittance of \$89.50 today with the understanding that you may return CINE-SOUND for full refund any time within ten days if you are not delighted with it. Every CINE-SOUND fully guaranteed for one year against defective workmanship and materials.

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Reality to Any
Type of Movie

So Simple to
Operate and So
Easy to Own

CINE-SOUND is amazingly compact. Contained in beautiful maroon and brown Aeroplane type luggage case. Overall measurements 27"x13"x12½". Case has compartment for record storage. Extra speaker is available. You can easily carry CINE-SOUND with you anywhere, any time.

It's NEW

of rubber cement for fastening letters to background.

Letters can be used over and over again, as they are easily removed and the cement rubbed off with the finger tips. Free samples and descriptive circulars are available to all amateurs who make request.

Kin-O-Worm Pan Sturdy and practical and designed for precise accuracy and long life, Kin-O-Worm Pan has been introduced by Kin-O-Lux, Inc., New York. Described as a professional method for horizontal panning with any standard tilt head, the device retails at \$7.50. A claimed notable feature is the "seat-socket" mount which facilitates head or camera attachment.

Castle's Yosemite Film Latest Castle Film release is "Fascinating Yosemite," available for 8 mm. and 16 mm. projectors. More than a year passed as this unusually-appealing movie was filmed.



Castle cameramen camped near the giant sequoias throughout all seasons of a full twelve months in order to register the changing moods of Nature as reflected from crystal lakes and granite walls—ski slopes on the mountain sides and forest trails in lush summertime.

This movie runs the gamut of a year amidst indescribable scenes of breathtaking beauty. In the warmer months, daring canoeists are shown, braving the raging rapids of the Merced River in its dash down the canyon. In winter, snow and ice devotees are seen as they indulge in skiing, skating, mushing with dogs and sleigh riding. Yosemite as a sanctuary for wild life is fully recorded, and the owner of this film travels in ageless groves of sequoias, oldest living growths. The movie closes with beautiful filming of the nation-famous sunrise Easter service, with choir, pastor and congregation gathered at the lake under the sky at dawn, to worship the Creator of all beauty as the first beams of sun clear the towering Sierras that encircle the entire valley.

File For Reels Amfiles is the name of a novel file for holding 9 reels of 8mm movie films. In appearance, it resembles three bound volumes and makes an attractive addition to one's library shelf. Amfiles enable storing of movie films in a neat and orderly manner and in more convenient locations than closet shelves, odd drawers, etc., as is frequently done where more suitable storage is not available.

Finished in green leatherette, Amfiles are sturdily constructed and will last indefinitely. For further information, write Amberg File and Index Co., 1613 Duane Blvd., Kankakee, Illinois.



Lutrix Meter Increased consumer acceptance of the popular-priced Lutrix Exposure Meter, leading to production economies, permits the makers of Lutrix to price it now at \$11.95, it is announced through the Intercontinental Marketing Corporation, sole Lutrix distributors.

Lutrix is perhaps best known as "The exposure meter with the interchangeable still and cine dials."

Also, development of a new adapter enables owners of the Lutrix to snap it to the view finder bracket of their



Da-Lite Model B Screen

PRICES REDUCED!

-NOW

YOU CAN GET THAT BIG



REG. U. S. PAT. OFF.

**GLASS - BEADED
SCREEN**

YOU'VE BEEN WANTING

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Now, when you are taking more movies and slides than ever and will be using a screen often to see your new pictures — DA-LITE REDUCES PRICES. This means that you can have your first choice in screen surfaces—Da-Lite's famous specially processed glass-beaded surface that reflects more light and makes all pictures brighter and clearer—for less than you had expected to pay. You can pocket the saving or use it to purchase a larger size than you thought you could afford. You can get a big 39"x52" Model B Hanging Screen now for actually less than the former price of the 36"x48" size. The Model B consists of a Da-Lite shatter-proof, glass-beaded fabric, spring-roller-mounted in a metal case, which may be hung on the wall or placed behind a valance above a window. This model is ideal for projection or game rooms, and is widely used by schools, clubs and churches for classrooms and lecture rooms. Check these new prices and you will agree that the Model B is the buy in hanging screens.

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30"x40"	7.50*	48"x48"	11.00*
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39"x52"	11.50*	60"x60"	20.00*
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*Prices slightly higher on Pacific Coast.

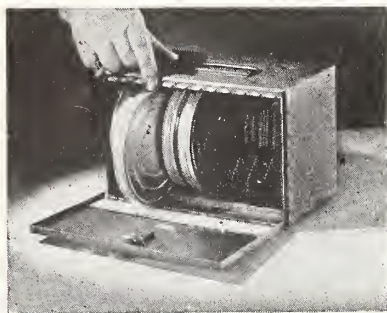
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reels and cans)



Compact, convenient, *safe* storage for your movie films. To use, select the film you want, push the button, and the selected film is automatically ejected.

All steel welded construction makes this Film Library strong and dust-proof; safety catch and key lock protect films.

For greater filing convenience, there is an outside and an inside removable index; uniform recesses for stacking; and a full length hinge.

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Capacity:
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Capacity:
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cameras, making camera and meter a single compact unit. Included in the new \$11.95 Lutrix price are both still and cine dials, also genuine cowhide eveready case.

8 mm. 16 mm. Printer Arel Photo Supply, 819 Washington Ave., St. Louis, Mo., is introducing to the trade their new combination 8 mm. and 16 mm. movie printer. This new unit can be converted from 8 mm. to 16 mm. in less than a minute and has a film capacity of 400 ft. New and completely different, it is the only printer available to the public that can handle both the popular sizes of film and is capable of running 2000 ft. per hour.

The takeup spools are optional and not necessary to the perfect operation of the machine. This unit is now ready for immediate delivery.

Walt Disney Cartoons Exclusive producers of 8 mm. and 16 mm. prints of the well-known Walt Disney Animated Cartoon films, Hollywood Film Enterprises announce the addition of several new subjects to their already large catalog of these popular cartoon films; also greater distribution of these films among dealers through a new rental library plan.



acters as Mickey and Minnie Mouse, Donald Duck, Pluto, Peg Leg Pete, and others.

For catalogs and other particulars write Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.

Endless Projection of 8mm Readyview Projecto is the trade name of a new accessory for 8mm projectors permitting continuous projection of 8mm movies. Marketed by the National Service Co., 6007 1/2 Melrose Ave., Hollywood, Readyview is particularly adaptable for use in offices, exhibits, and before educational groups. It provides for one hour of continuous projection, rewinding the film as it projects.

National Service Co. will gladly mail further particulars to those interested in writing them.

Solar Improvement Announcement comes from Burke and James, Inc., that Solar Enlargers are now fitted with a three filament lamp that provides evenly distributed 50, 100 or 150 watt illumination and a special three switch position socket. This really worthwhile improvement enables the operator to match the intensity of the light to the density of the negative.

On thin negatives, the lower light intensity tends to improve print contrast while on dense negatives a more powerful light acts to provide a wider gradation of tones in the print. This new feature is now being furnished as standard equipment on Solar enlargers at no increase in price.

Distributes G-E Meter Announcements have been made by Fink-Roselieve that they have been appointed by General Electric to distribute the G-E Exposure Meter.

This fine exposure meter, selling for \$21.00, will become a part of F-R's Twin Trade Mark Group. The F-R Twin

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A Real MOVIE
EXPOSURE METER

MADE Especially
FOR MOVIE WORK

MADE IN

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Not a converted still picture meter, but a completely new development built for the requirements of modern movie photography.

● **Needle indicates F directly**

● **Can be set for 3 different shutter speeds of cine cameras**

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Fits over your regular lens. Simply screw it on and, presto! you have an efficient wide angle lens which *doubles* your 8mm field of view! Does not affect exposure, focus, or definition; in other words, if you have a fast lens, CINE-EXTENAR transforms it into a wide angle lens of equal speed. All-American made, with finest optical and mechanical precision. CINE-EXTENAR gives perfect, wide angle results with convenience and economy. Makes one lens do the work of two. Ideal for interior shots with your fast lens—works indoors or out with lenses of any speed.

Widen Your 8mm Fun!

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It's NEW

Trade Mark Group is composed of famous products distributed by Fink-Roselieve through their offices in New York, Chicago and Los Angeles. These are the products that are doubly guaranteed—by the manufacturer and by Fink-Roselieve, the distributor.

Britelite Spotlight

New on the market is the Britelite 750-Watt Fresnel Lens Spotlight, developed in the laboratories of the Motion Picture Screen & Accessories Co., Inc. A larger modelling spotlight than the new well-known No. 535, it was designed chiefly for use as a source light. It has a six-inch heat-resisting Fresnel lens, and uses a medium bi-post 750-watt lamp for maximum intensity of beam at both spot and flood positions. An extremely unusual and novel focusing system has been built into the Britelite 750 to simplify its operation by the photographer. Of advanced construction, it is a cast of aluminum in one piece. Ask your dealer to show you this Spotlight or write



for complete details to Motion Picture Screen & Accessories Co., Inc., 351 West 52nd Street, New York City.

Vaporate is Standard

Vaporate Inc., manufacturers of the well-known Vaporate film treatment, call attention to the fact that Specification No. 41 on films for Visual Education in National Defense Training, for the Office of Education of the Federal Security Agency and all other Government Offices desiring prints, reads:

"Unless otherwise specified by the ordering office, each print shall be subjected to a permanent conditioning and protective treatment, equal to the 'VapOrate' process, reacting directly on the emulsion itself, the effectiveness and permanence of which are evidenced by a substantial raising of the melting point of the emulsion in water without loss of pliability reserve."

Birdseye Floodlite

Wabash Appliance Corporation, Brooklyn, announce the new Birdseye Floodlite which, designed for general lighting purposes, delivers a concentrated flood of light in a medium beam said to be especially effective in applications requiring intense illumination for exacting work.



The Floodlite is essentially an incandescent filament bulb with a lining of pure silver sealed inside to form a reflection surface that cannot be dulled or tarnished by dust or fumes. For localized lighting to supplement general illumination, a detachable swivel socket focuses the light exactly where needed. It is made in the "RE" short bulb, in four sizes and four separate voltages, from 100 to 300 watts and from 110 to 125 volts.

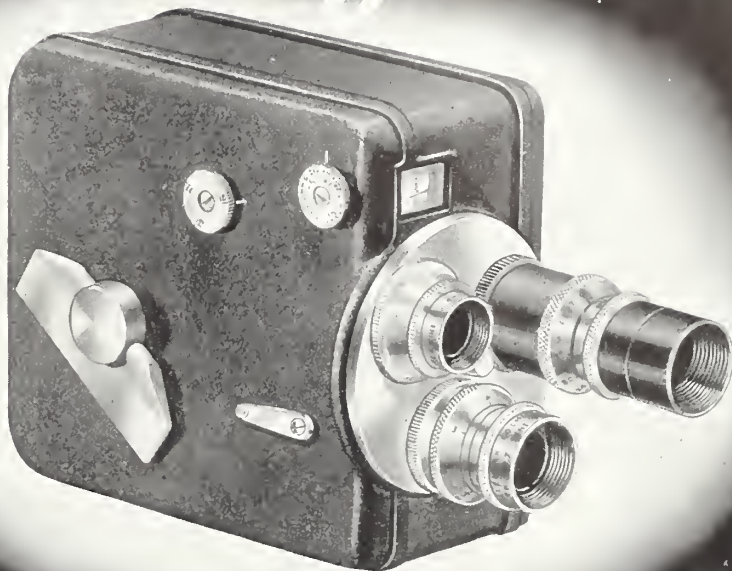
Seemann Splicer

Most popular feature of the Seemann 8 mm.-16 mm. splicer is the dry scraper, according to the manufacturer, Wholesale Photo Supply Co., Hollywood.

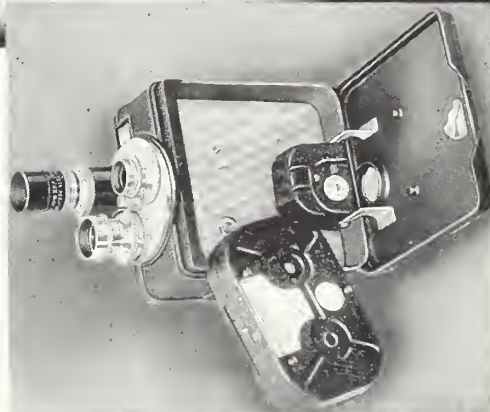
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DOUBLE EIGHT



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YOUR MOVIES—Make Them Live Forever!

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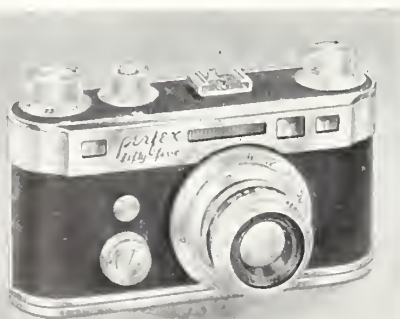
Magazine Loading—Just place the film cartridge in the camera and you are ready to go. No threading of film—no loops to form. *Revolving Lens Turret*—mounts three lenses—each of which may be instantly rotated into position. Built-in finder masks for telephoto lenses, etc. Standard equipment consists of F:2.5 Wollensak Anastigmat lens. Telephoto lenses are available. See this new Perfex at your dealer. Literature free! (Made in U. S. A.)

With F:2.5 Lens . . . \$59.50 Carrying Case, Extra, \$6.50

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Fifty-Five



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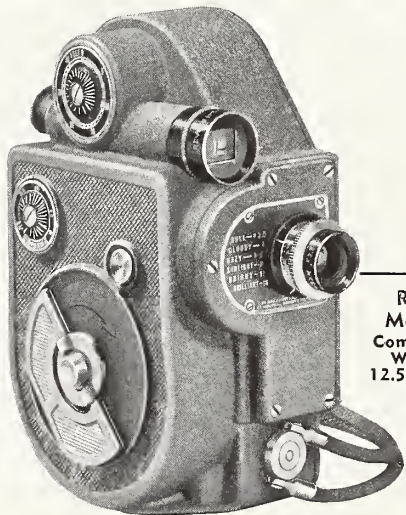
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REVERE Model 88 CAMERA

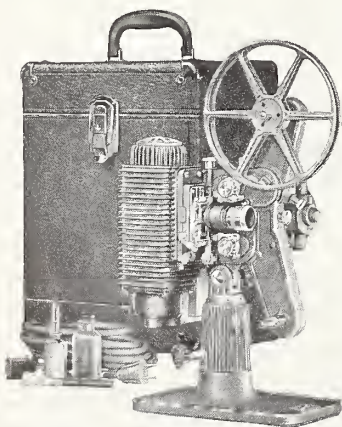
Built-in optical viewfinder—5 speeds (8, 12, 16, 24 and 32 frames per second). Exclusive automatic sprocket control forms loop in film—quick and easy to thread—Licensed Eastman-type spool and spindles. Precision-built mechanism, with helically cut gears. 5-foot spring motor. Complete with Wollensak 12.5 mm. F 3.5 lens, \$32.50; with F 2.5 lens, \$44.50. Complete with Bausch & Lomb 12.7 mm. F 3 lens, \$37.50.



REVERE
Model 88
Complete with
Wollensak
12.5 mm. F 3.5
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\$32.50

REVERE Model 99 TURRET CAMERA

Has all the exclusive features of the Revere Model 88 and in addition has an extra optical viewfinder for use with Telephoto lenses. Complete with 1 Wollensak 12.5 mm. F 2.5 lens, \$65.00.



Revere DeLuxe Model 85 Projector

The DeLuxe model (shown here) has 500-watt lamp, powerful F 1.6 lens provides brilliant illumination. Its features include high-ratio Duplex shuttle film movement, rheostat speed control, 300-foot reel capacity, double blower cooling system, beam threading light, helical gear tilting device, duo shield light diffuser. Complete with lamp, F 1.6 lens and Carrying Case, \$75.00.

Revere Standard Model 80 Projector, complete with 500-watt lamp and F 1.6 lens, is also available for only \$65.00.

Are Easy To Take
with the **Revere**
8^{MM} CAMERA

Which will you have when this summer slips by?—just pleasant memories of the good times—or *vivid color movies* of the important events? Movies in brilliant, natural colors or black and white *are easy to take* with a Revere 8 mm. Camera. It is so simple in design that even a ten-year-old child can load it. Quickly threaded; has Eastman type spool and spindles. An exposure guide on the side of the camera shows you how to set the lens. After that, just wind the motor, aim through the built-in viewfinder and press the button! When the film has been fully exposed, mail it to convenient laboratory which develops the film (at no extra cost) and returns it to you ready to show. The exclusive Revere sprocket film control forms a loop in the film automatically. It not only makes it easier to thread but also assures steady movies (no gate snubbing of film). The precision-built Revere, with its *five* speeds, one-piece housing and other advanced features offers you more for your money. Compare, at your dealer's, with any other camera, regardless of price, and you will agree. Write for new 4-color literature for full details.

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Home Movies

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HOME MOVIES

Published In Hollywood

MAY 1941

CREATING amateur lecture films is a lot of fun as well as a profitable undertaking when done right. But how to make a film for a good lecture is a serious matter, for it requires concentration, skill and knowledge of continuity while photographing the scenes and later, in cutting and editing them for presentation. But don't let this broad statement discourage you. It's easy when you know how.

The world is full of interesting subjects which tell their own stories without theatrical fanfare. "Gilding the lily" is a common trick of the professional motion picture producer. The amateur motion picture lecturer, however, should stick to the truth. The simpler, more directly and clearly he

Why not make a LECTURE film...?

presents his subject to his audience, the wider his appeal and the greater his success.

When one speaks of a lecture film, the first thing that comes to the mind of an amateur is that in order to be successful, one must travel far and wide and photograph strange, out-of-the-way places. Of

No need to travel to foreign lands...

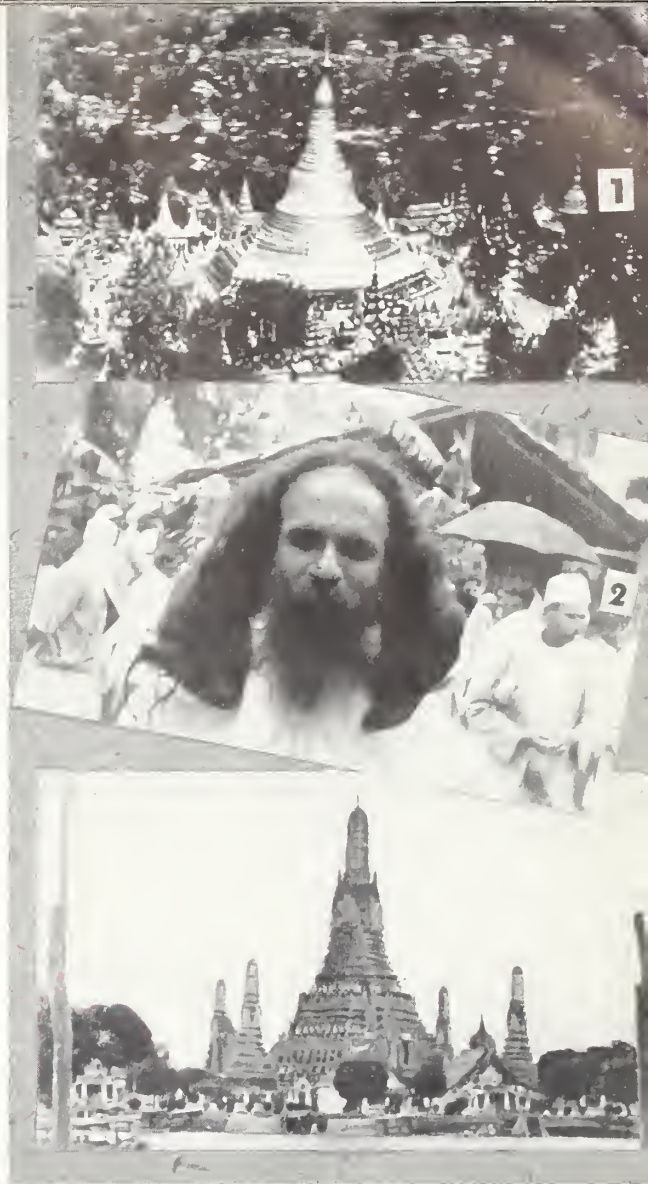
Good lecture material is everywhere!

By DAVID ABBEY PAIGE

course, this is not exactly a misconception, but it is not essential. Let's suppose you are the average amateur 16 mm. photographer. In search of ideas, you've attended many lectures. Nine times out of ten, subjects and places foreign to you have made the greatest appeal. But if you realize that what is foreign and therefore interesting to you is only the everyday life of that section of the world, that those people have passed by those same spots year after year without noticing them, much less thinking of photographing them as a lecture subject, then you will understand that life in your own, familiar surroundings will undoubtedly be just as interesting to those foreign people as theirs is to you. It all comes back to the well-known story of that great artist who, after several trips around the world in search of material to paint, returned home only to find that what he had been looking for all these years was, figuratively speaking, in his own back yard.

Speaking of lecturers who made their success by photographing their own back yard, we have an excellent example in Joe Fisher, better known

• Continued on Page 248



• Scenes on this page are from the lecture film, "Singapore," filmed by Joe Fisher. When this picture was started, it was intended only as a personal record. So well was it photographed and edited, friends urged Fisher to show it publicly. Recently he brought the film to the United States. Now he's screening it several times a day on continental lecture tour.

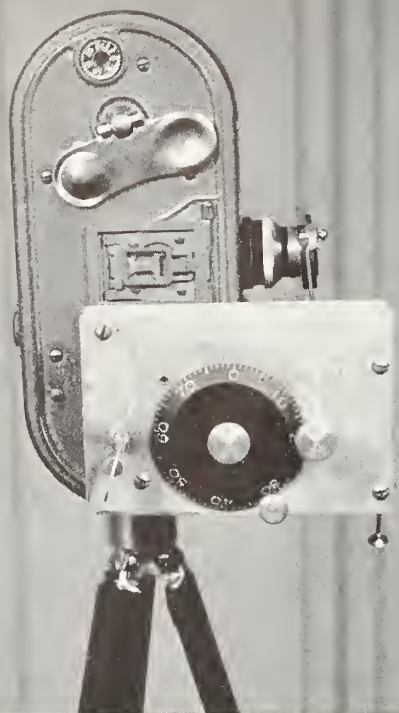


Fig. A

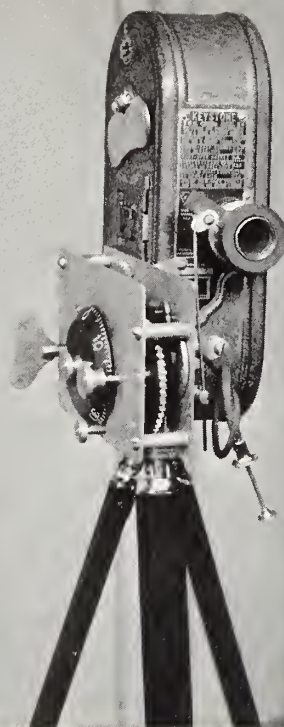


Fig. B

Home-made automatic FADER for Keystone "8"

By RAY FERNSTROM

IF you were intrigued with details of Harold Moats' wipe-off for the Keystone "8" which appeared in Home Movies last month, you are sure to be enthused about the automatic fading and dissolving device which he also built for this same camera. There it is, pictured in Figs. A and B at top of the page! Opposite, is a reproduction of Moats' original sketches giving details of construction for amateurs who may be interested in building a similar gadget for their cameras.

An automatic dissolving shutter is the one major improvement in 8 mm. and 16 mm. cameras to which serious amateurs look forward. So evident is this need, some manufacturer is certain to offer a popular-priced camera thus improved in due time. The next best thing is an automatic dissolving iris which produces the same result, providing, of course, light conditions are such as will permit

using a lens stop that will afford sufficient latitude for opening or closing the lens effectively for the fade or dissolve effect.

This is the principle of Moats' gadget. We use the term gadget only for convenience. Actually, Moats' piece of handiwork is a well planned and carefully made mechanism; could easily be turned out commercially.

Yet, it is so simple, the average mechanical-minded amateur could easily assemble it. Many of the parts can be turned out by hand; the others can be made by any small machine shop at nominal cost.

The completed gadget is readily attached to camera by means of three small screws—two in front of the camera as shown in Fig. 2, and one screw at the side. The mechanism engages with camera motor through a keyed shaft extending from side of camera just below the starting button—as described last month. This feature is purposely designed to accommodate both gadgets—the wipe-off device and the automatic dissolve.

Through an arrangement of gears, a collar fitted over iris ring of the lens is made to move, opening or closing the lens as desired to produce the fade. There is an accurately calibrated dial on the side of the gadget that indicates number of frames of film consumed in making the fade, so that film may be wound back to the starting point in order to complete the dissolve effect. A clutch button throws the mechanism in gear when fade is to be started, or serves to disconnect and stop the movement when fade or dissolve is completed.

HERE is the way a fade is made. Let's assume light calls for a stop of $f/4$. The knob "D", Fig. 4, is turned which operates the cam moving the lens. This is moved until it begins to raise the arm that engages collar over the iris ring. Lens iris is set at $f/4$ and an adjustment screw is tightened holding the mechanism in readiness for making the fade. The cam control "D" is turned by hand until it closes the lens at $f/16$ which should come at the peak point of the cam movement.

With this adjustment made, the cam control "D" is again turned, returning the lens to original position or $f/4$. During this adjustment, of course, the cam is disengaged from rest of mechanism. Now with the camera ready to shoot the scene which is to end in a fade, note is made of position of frame-counting dial; the camera is run for the footage allowed the scene; and at point where fade is to

• Continued on Page 244

• Remember the automatic wipe-off device described last month? Here's the companion-gadget—a fading and dissolving device for the same camera, a product of cinebug Harold Moats, Decatur, Ill. Below is a frame from demonstration film showing a stage in the dissolving of two titles. On opposite page are sketches illustrating construction features.

Fig. C

SOME THINGS YOU
FOR YOUR
CAN DO WITH A
KEYSTONE
BACKWARD

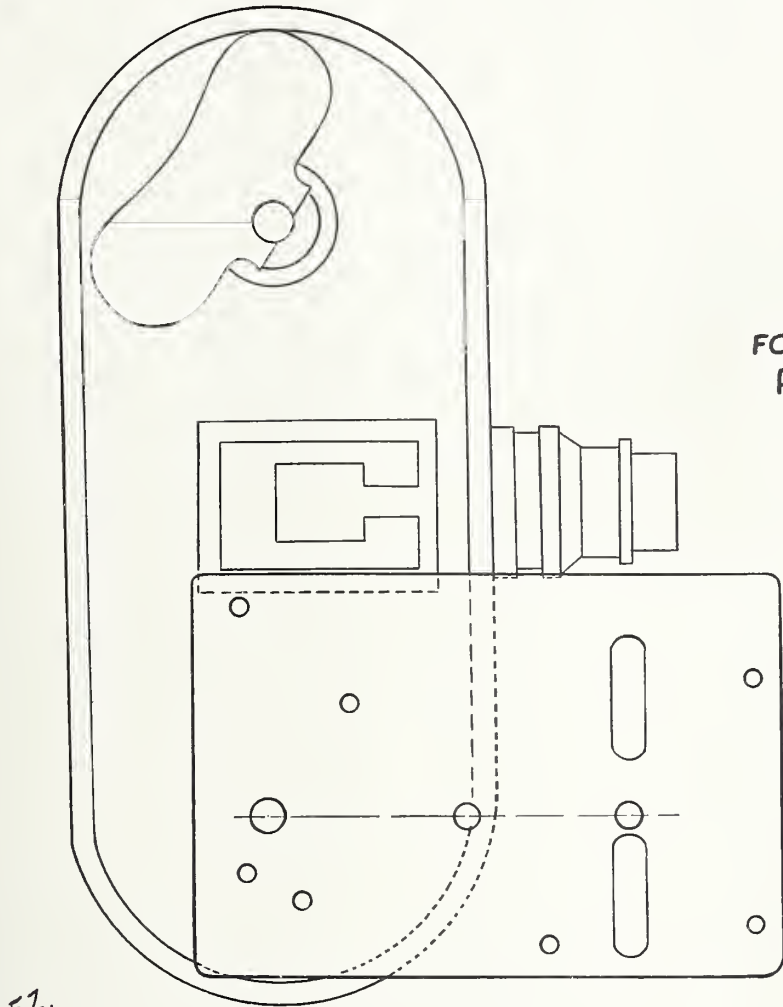


FIG. 1.

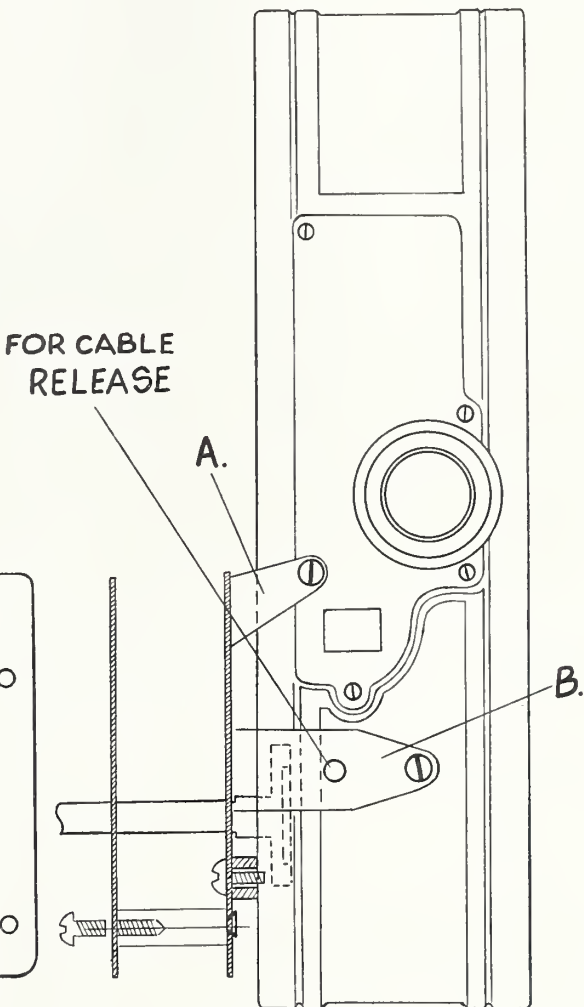


FIG. 2.

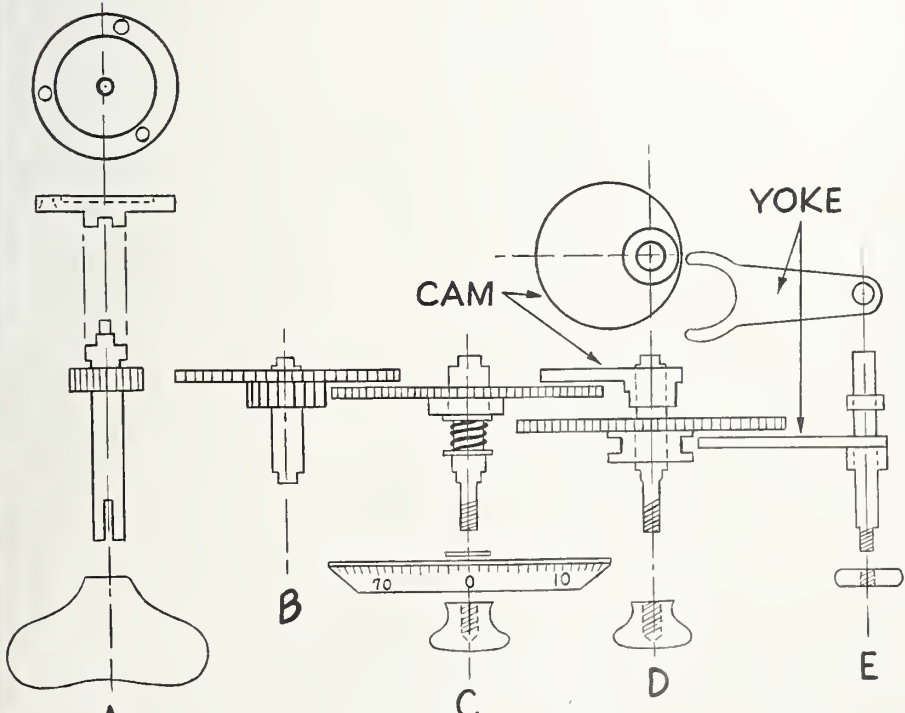


FIG. 3.

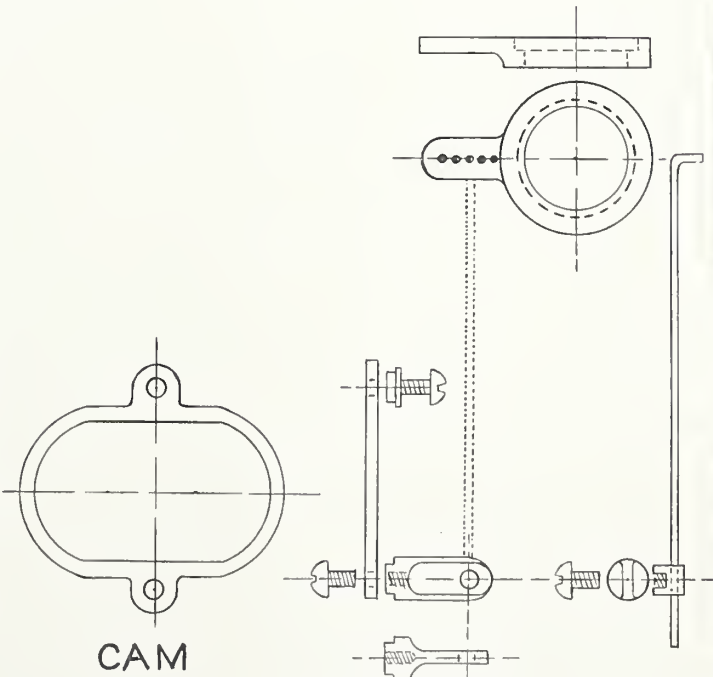


FIG. 4.



Arthur M. Sharp

Tips on home reversal of PANCHROMATIC film

By GEORGE W. CUSHMAN

BECAUSE of relatively low cost and the ease with which it may be handled in the darkroom, positive film is chiefly used by most amateurs who like to do their own processing. Until recently, most home processors have avoided reversing panchromatic films, not so much because free processing by manufacturer or distributor was included in cost of film, but because they hesitated to work with the more expensive, faster emulsions. If there was any chance of ruining a roll of film, they reasoned, it would be better to gamble on a roll of cheap positive stock than on panchromatic at three times the price.

Now, however, panchromatic film is available from a number of sources packaged especially for the home processor, at a net price for the film alone. As to the characteristics of the two films—panchromatic and positive—there are several, in so far as they apply to home reversal procedure.

As most workers know, panchromatic films are sensitive to all the colors of the spectrum, whereas positive films, never intended for camera use, are sensitive only to the blues and violets. All panchromatic films are faster than positive, thus requiring less exposure when making the scene.

Almost all panchromatic films provide some method for eliminating or reducing halation, which

is an added factor in processing. Some films have a dye coating or backing which comes off in the developing process, while others are made with a gray base to eliminate halation. In the latter case nothing can be done about the gray base—it remains in the celluloid.

Panchromatic films may be classified into three general groups, all of which are practicable for home reversal. First is the panchromatic films for which free processing service is included in the purchase price. Next are the reversal films packaged primarily for the home processor for which no processing service is offered by the manufacturer or distributor. And the last group—the panchromatic negative films—intended for negative-positive work, *i. e.*, where several prints are to be made.

Reversal procedure is virtually the same for the first two groups. There is nothing to encourage the home reversal of those films described in the first class. Processing is a part of the service purchased when buying the film, and in virtually every case the manufacturer's processing will be far more successful than that of the amateur. The only reason for an amateur reversing such process-free film would be for the experience alone. Instructions and advice for processing these films have not been freely given and as a result the amateur frequently has had to work out development of pan films by the trial and error method.

When developed according to the manufacturer's recommendations, the panchromatic film in the second group will give good results, and is highly recommended for the best results. The amateur can get the manufacturer's preferred formula with the film.

SINCE most negative films have the gray celluloid base, many amateurs do not use this type, as they feel it cuts down illumination during projection and gives the image a flattened appearance. Others, however, do not object to this slightly reduced intensity, and some actually like the gray base. When exposed and developed correctly, the gray tone can hardly be called really objectionable.

The amateur accustomed to reversing positive film will be agreeably surprised, upon processing his first roll of panchromatic film, at the similarity of the procedure. The only difference is that since panchromatic film is more light and color sensitive

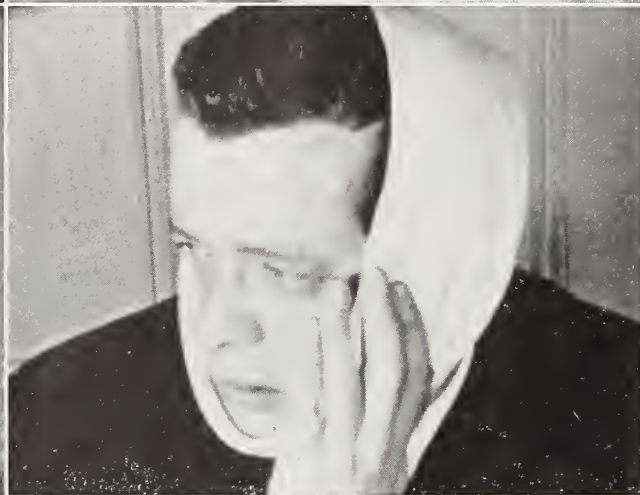
• Continued on Page 246

• The amateur accustomed to reversing positive film will be agreeably surprised, upon processing his first roll of panchromatic film, at the similarity of the procedure. The same steps are followed—developing, washing, bleaching, second washing, exposure to light, second developing, and the final rinse.

Alfred Milotte, photographer and lecturer, made the picture on opposite page of an Alaskan fishing fleet safely harbored at dusk. It offers an excellent title background for many home movie subjects. Incidentally, watch for story of Milotte's adventures in lecture cinematography in the June issue.



A PAIN IN THE NIGHT



"A Pain In The Night"— MOVIE of the MONTH

By J. H. SCHOEN

DID you ever have a toothache rouse you in the middle of the night? No fun, was it? Yet such an incident could have its funny side, too. At least it's the plot for an uproariously funny comedy recently filmed by Rev. Raymond G. Heisel, of Elmira, New York, and titled "A Pain in the Night." And to this delightful little package of fun—it's a mere 125 feet of 8 mm. Kodachrome—goes the honor of the Movie of the Month.

Marked by excellent camera technique and highly professional-like cutting, this little film establishes a new high in amateur movie art destined to make it one of the best home movie films of the year. It is hardly necessary to assume that Reverend Heisel is a keen student of theatrical movies. His picture shows evidence of eager study and application of the professional's technique in filming and putting a picture story together.

To name just a few of Heisel's fine accomplishments in this film: first there is the excellent original story from his pen (or typewriter); next are the fine superimposed titles which open the story; also the main title of block letters artistically lighted from one side. Fades are quick, as are the dissolves, giving snap and brilliance to the story. There's not a superfluous frame of film anywhere. Each sequence is treated in a manner similar to a

theatrical blackout. At the climax, the scene is abruptly cut and the story moves quickly to the next sequence.

The opening scene is a closeup of an alarm clock on a night stand beside a bed. It indicates the near-midnight hour. A quick pan focuses interest upon a double bed—one side vacated, and the other, occupied by a sleeping woman, wife of the toothache victim. The camera moves in for a close-up of the woman. She moves in her sleep; turns over on her side, at the same time placing her arm on the next pillow where her husband should be. Sensing his absence, she awakens with a start and sits up abruptly.

Cutting this scene sharply, the camera trains in closeup on the feet of the husband pacing the floor; then pans to husband's head and shoulders. A kerchief is tied about his aching jaws, and he holds his head pathetically while pacing back and forth. A quick flash back to the wife indicates discovery of hubby's dilemma, and somewhat unsympathetically she urges him to return to bed. But the pain is so great, he cannot lie down. He clutches the pillow between his arms and sitting thus in bed, soon falls asleep—and dreams.

A WELL executed dissolve introduces the dream sequence. Here we find the husband bent on pulling the troublesome tooth by the string and doorknob method. But he makes the mistake of tying string to knob on wrong side of door and when his wife opens the door the knob strikes him squarely in the eye, blackening it.

Another quick cut opens on the next scene of the wife phoning the dentist. An immediate appointment is made and the husband shuffles off reluctantly for the dentist's office. Clever closeups show him quaking at the knees as he enters the

• Continued on Page 245

• One of the best films reviewed this year is "A Pain in the Night," filmed by Rev. Raymond G. Heisel, Elmira, N.Y. Reproduced above are enlargements from this 8 mm. Kodachrome production which runs 125 feet in length. Brief, but what a picture!

HOW to make trick movies . . .

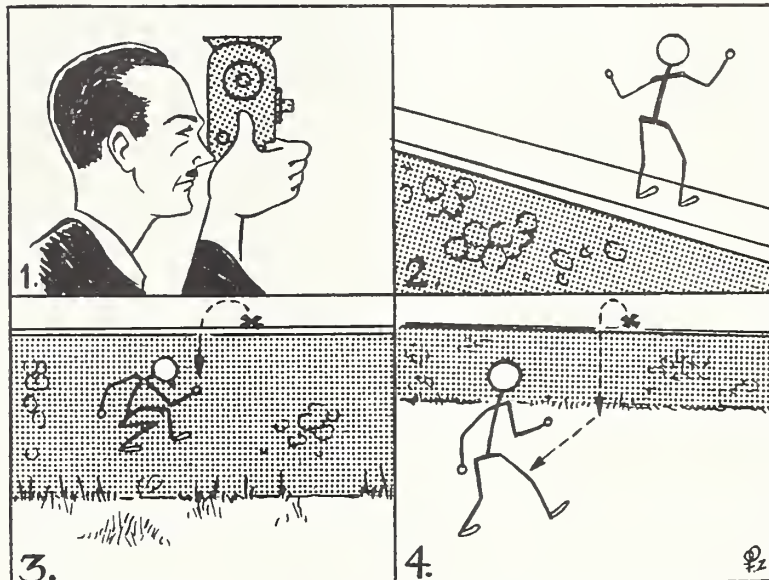
REVERSE MOTION



Reverse action trick shots are accomplished by filming with camera held upside down. When film, thus exposed, is returned from processors, it's cut, turned end for end, and spliced back into the reel. When projected, all motion is reversed.

Some ideas for reverse trick shots are: The diver that emerges from water and returns to spring board; throwing knives at a subject standing against wall; an auto wreck; or a person jumping from ground to high wall, as illustrated in photo.

This last trick is accomplished as illustrated above: 1, camera is held up-



side down and focused on subject; 2, subject, poised on top of wall, assumes crouching position, then jumps backward to ground, as shown in Fig. 3; 4, after alighting, subject walks backward toward camera.

When this sequence is cut out, turned, and spliced back into the reel, it will appear as follows when projected: Subject will walk toward wall, then suddenly spring upward and alight on top of it.

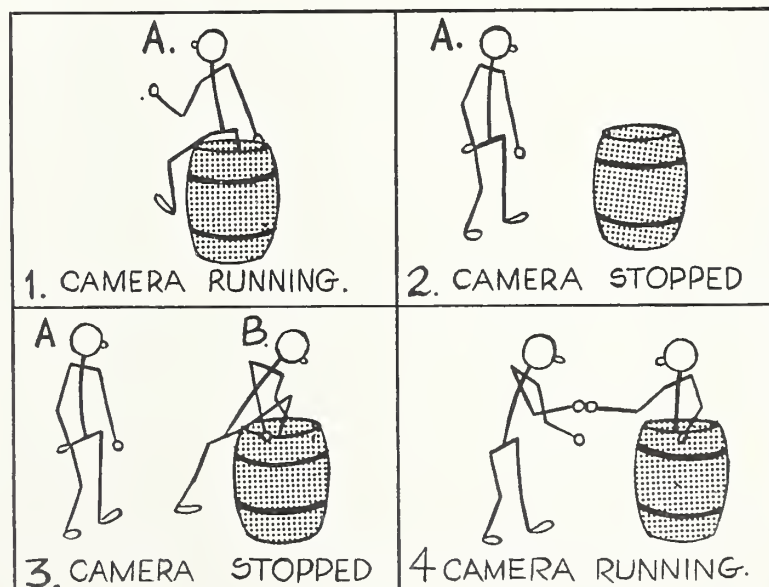
Other trick shots are filmed the same way—the *action* done in *reverse* with the camera held upside down.

STOP MOTION



Stop-motion trick shots are accomplished by stopping camera in midst of action and removing from or placing in the scene another actor or object. Typical example, and one which any amateur may film, is that illustrated of an endless number of youngsters emerging from a rain barrel.

This trick is accomplished as sketched above: 1, with camera running, first subject emerges from barrel; 2, subject stands beside barrel and holds position while camera is stopped; 3, second subject climbs into barrel and prepares to emerge, when camera is again started; 4, with camera running,



second subject climbs out of barrel with first subject assisting. This procedure may be repeated with as many additional subjects as needed.

Other stop-motion filming ideas are: The "Magic Wand" trick as described in April, 1940, issue of Home Movies (page 173); magic disappearance or change of a subject's attire; magic appearance of a subject within a scene; or instant disappearance of objects or subjects.

Successful filming of such trick shots depends upon a tripod-mounted camera and having subjects remain "frozen" in positions during time camera is stopped.

FIG. 1.

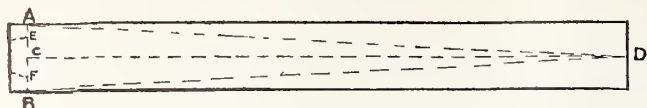


FIG. 2.

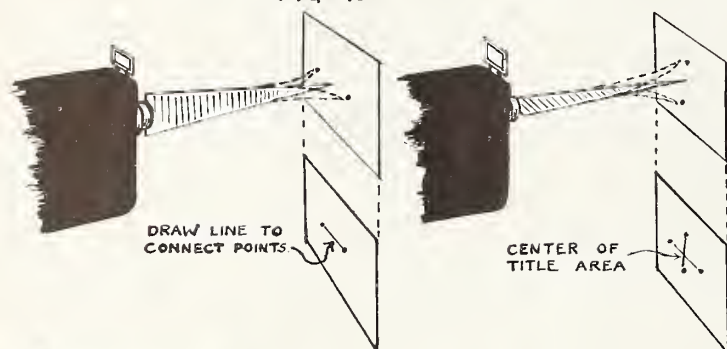


FIG. 3.

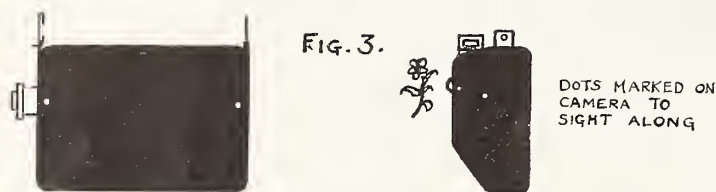
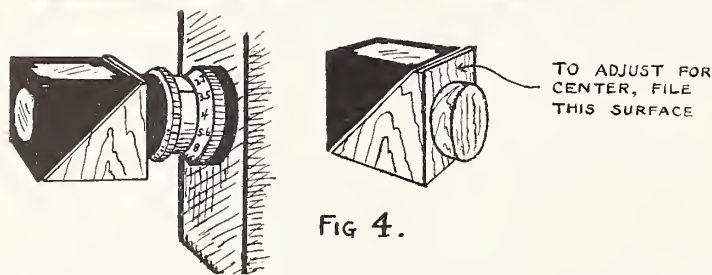


FIG. 4.



There is another type of centering guide—one which does not rely on the viewfinder at all, and which can be quickly made out of cardboard, as shown in Figs. 1 and 2: Cut a stiff piece of cardboard about an inch and a half wide and the same length as the distance from the lens to the title board. Draw a line across the cardboard about a quarter of an inch from the end (AB, Fig. 1), and find the center of it (C). Then from point C, draw a line at right angles to AB. It is very important that this be a perfect right angle. Extend the line to the other end of the cardboard, to point D. Then cut away the cardboard along lines AD and BD. Next cut away the corners at the wide end of the cardboard as shown in the diagram, so that EF is just small enough to fit in the end of the lens mount. The cut AE and BF must be made exactly on the line. This is important.

TO use, place wide end of guide in the lens mount as shown in diagram. Spring it one way and mark a point on the title board opposite the tip of the guide, as shown in Fig. 2, which will be about an inch from the title board, but near enough for our purpose. Then spring the cardboard the other way and mark another point opposite the tip of the guide. (See Fig. 2.) Draw a line connecting these points. Next twist the cardboard around in the lens so that it springs roughly at right angles to its former position, and repeat the operation. Thus two lines are obtained crossing one another. The point at which they cross is the correct center for that position of the camera. A number of these guides should be kept on hand for different distances from lens to title board. With this center point determined, it is a simple matter to center any sized title.

Another method is to obtain a small piece of mirror such as one might get from a lady's discarded compact, and scratch a fine pin-hole in the silver coating. Remove the title board, unless it is just a frame which will not obstruct the view, and with the mirror held about the same plane as the title board, look through the back of the mirror through the pin-hole and manipulate the mirror so as to reflect a house light into the lens of the

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How to CENTER your TITLES . . .

By STANLEY E. ANDREWS

IN spite of all that has been written about title making, the biggest headache seems to be in getting the title accurately centered. With many factory-made titlers the amateur is relieved of this problem. But with a home-made titler, the maker has to figure out for himself the position camera must be mounted in relation to title board in order to get correct centering. Then again it is frequently necessary to make a title without aid of a titler, or to make shots which are not titles at all, such as those of a map or a calendar, or closeups of small objects in which accurate centering is required. It will prove helpful therefore, to be acquainted with a number of different methods for accurately aligning camera with title card.

First, there is the method of using the centering guides published for various models of cameras in earlier issues of Home Movies. This very good method has been so fully described, it is hardly necessary to dwell on it further:

• Biggest headache for many title makers is centering camera on title card. There are several easy ways to do this which are described by Stanley Andrews in this article. Above sketches illustrate how some of the suggested methods are applied.

Carlyle Miller, D.D.S., Huntington Park, Calif., made this striking silhouette on the Beach of Waikiki. It's a swell title background for movies filmed in Hawaii, Florida, or the tropics. For color titles, cover photo with orange or blue cellophane.





Fig. 1



Fig. 2



Fig. 3

PLOT *is the backbone* of every MOVIE

Without it a picture
goes limp on the screen

By EZRA J. POULSEN

IF bricks were laid end to end until they reached across the continent, the result would not be a house; but when the same bricks are placed in a more complex relationship with one another according to some planned design, the erection of a beautiful building is begun. This principle also holds true in cinematography. Shoot a scene here and there; gather a dash of color at one point, a bit of action at another, and the result is a conglomeration of unrelated, insignificant impressions, incapable of creating a total or supreme effort.

But if these random shots are organized around a central theme or mood; or if they are woven into a cumulative action sequence which leads to the forceful effects of climax, a more artistic and interesting work is produced. A plot has been followed, giving the picture a beginning, a climax, and an end.

Plot construction can be reduced to a few simple elements. First, there must be a dramatic situation; then a series of incidents involving struggle or a continuous succession of efforts, the result of which is prolonged in doubt; and finally the climatic "twists" or surprise.

Regardless of the subject we are about to film,

if we thoroughly understand the elements of plot and the effect of plot in the completed picture, we easily recognize dramatic situations, useful incidents, and successful climaxes that enable us to turn out a really interesting picture without having prepared a written plot or scenario in advance.

A rescue, a misfortune, a rivalry, the solution of a problem, an ambition, a daring effort to obtain something, an erroneous judgment, a deception, such dramatic situations are capable of almost infinite development, according to the mood and the personality of the individual.

To illustrate further: a rescue might involve pulling Dad out of a snowbank where he has turned topsy turvy in a vain effort to demonstrate his skill on skis, and thus be strongly humorous; or it may embrace preservation of a wounded fawn, abandoned after being struck by a careless motorist, thus giving the incident a strong touch of sentiment. It may be a challenge for exciting action, as a trip, a game, or even a conversation—literally a rescue from monotony. There really is no end to such possibilities.

To carry on the action from a basic situation and consequently hold interest, it is necessary to recognize the fundamental relationship of cause and effect. Otherwise, the process will be like the analogy of laying bricks end to end. There will be no building. For example, pulling Dad out of the snowbank, might be followed by another skiing scene, perhaps taken the same day. This might be followed by pictures of the party eating lunch, chatting with friends, or watching other skiers perform. But this would be no cause and effect arrangement, hence no plot incidents. Merely bricks laid end to end.

BUT suppose Dad is depicted as having some lively ideas of his own about skiing, in addition to being an interesting personality. He is not content with merely being rescued. He announces his intention to climb the course a second time and prove that he can negotiate that nasty curve! In spite of the protests from the members of the family, whose opinion of his skill is not great, Dad comes down again. Once more he takes a spill in the snow. But this time *he* pulls himself out. And the expression on his face says, "I'll be blown if I don't make it!" The third time he makes the turn and rides whoopingly to the bottom of the hill!

Now, these several actions have a

• Continued on Page 236

• Reproduced on this page are enlargements from frames of 8 mm. color movie, "Singing Hills," filmed by Al Morton, Salt Lake City. Produced especially for entry in 50-foot uncut film contest sponsored by Utah Amateur Movie Club, picture is excellent example of plotted filming requiring no editing and cutting; won first prize.



Fig. 4



Fig. 5



Ross Madden Photo

Theme music for VACATION movies . . .

By MAURIE WEBSTER
Columbia Broadcasting System

MUCH has been written in recent months regarding the advantages of playing an accompaniment of musical recordings while screening home movies. Those who haven't at least experimented, will continue to wonder at the enthusiasm of those who have—just as I did. But now that I've "scored" my first home movie with a selection of recordings fitting the film's various moods, I'm convinced this phase of the home movie hobby will spread like wildfire. What with every movie amateur also a radio owner and with many possessing radio-phonograph combinations, the means for advancing to this new stage of home movie exhibition is available to all.

For those whose enthusiasm is yet luke-warm, let me relate the experience that led to my first experiment. A friend called at my home with a movie he wished me to screen and criticize. Photographically and all, it was a fair job and I suppose I did not wax very enthusiastic. Upon leaving, my friend asked me to come to his home the next evening in order to see the picture screened with a selection of records he had chosen to play with it.

To say I was agreeably surprised is to put it

mildly. In a nutshell, the musical accompaniment made all the difference in the world. The mood of the carefully selected recordings matched perfectly the various sequences of the picture, adding much that is lacking when a picture is screened silently.

It was a coincidence that at the time I had been working upon my last summer's vacation pictures, trying to arrange them into some semblance of continuity; and all the while in my living room was a generous library of phonograph records from which I might have selected a thematic musical background for my movie just as my friend had.

THE next evening I set to work. Several hours were given to playing the records on the radio-phonograph. It was a good collection but surprisingly few of the selections were suitable for backgrounding a film. Some of them were too dramatic; a few sounded like funeral dirges; and a great many painted no melodic picture at all.

After a couple of extensive sessions in the neighborhood music shop, I emerged with a list of titles and an armload of records that fit the bill.

Then it was a matter of running the film through

• Music played during screening of home movies doubles the interest especially if the melody is selected to fit mood of the subject. For a western scene such as above, "The Grand Canyon Suite," a Victor recording by Grofé, provides excellent musical accompaniment.

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PARADE *films*

successful when carefully planned

By RUSSELL DICKSON

"I . . . love a parade . . .," begins the melody of a favorite tune. And who doesn't? The high-stepping band leader, the magnificent floats, natively uniformed soldiers, the blue-trimmed sailors with their little cocked hats—all contribute to an atmosphere of gaiety and patriotism to people of all ages. And with a little thought and careful planning the entire ceremony can be captured by one's cine camera in a manner that will make a most interesting home movie.

The month of May is the beginning of the parade season in most parts of the country. Memorial day brings forth gay parades in many cities and towns, as does the Fourth of July. Labor Day, in September, is also celebrated in many places. During the fall there are many harvest festivals, school and sport celebrations. New Year's Day parades are regular events in several cities. And besides these more or less regular functions are many fetes, such as election parades, and other jamborees celebrating local events.

A parade is one of the most unusual of all subjects to come before the lens of a camera. With most subjects the cameraman must move about and place his camera in front of his subjects, but with a parade the cameraman usually remains in one place and his subjects do the moving. And this is the very thing that causes most amateurs to fail in filming a parade. It is the easiest thing in the world to just set up the camera in a comfortable spot and shoot the whole parade as it passes by. Only one focus setting is necessary, one exposure reading, and so on. But the finished result will be a monotonous presentation of the subject. An interesting parade film demands pre-thought and concentration if a worth-while movie is to be expected.

The filmer who really wants a grade A parade film will make preparations several days before the parade actually takes place. The route of the procession is studied so best vantage points can be determined and used. As will be discussed pres-

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• Long shots followed by medium and closeup shots as pictured here make the most interesting parade movie. If regulations permit, arrange to film from more than one location during parade's progress. If yours is a turret equipped camera, most shots can be made from one location, using wide-angle, regular, and telephoto lenses alternately.





HOW do you know your movie isn't good enough to rate three stars? Perhaps that latest film of yours is potentially a Movie of the Month! You'll never really know until you put it into circulation or send it to the editors for review and criticism. You'd be surprised how many films received each month are amateur's initial movie making efforts. Some of them are really surprising for their photography, editing, or titling—sometimes all three excel.

At any rate, when the film is returned, the maker is enriched by the professional criticism his film

received two of the town's worst gossips wheeling a baby carriage, and then, tripping gaily down the street, the town's feminine flirt.

The bootlegger emerges from a doorway, hesitates a moment to look furtively up and down the street, then taking his grips, proceeds to walk to the station where he is to board the afternoon train.

Along the way, he encounters the flirt, turns to acknowledge her admiring glances and so doing, crashes into the two gossips, almost overturning the baby carriage. In the melee, the bootlegger

Star LEADERS

awarded these movies . . .

receives. He's usually a little proud, too, of the one, two, or three star leader returned with his film, and this really starts him making and showing movies in real earnest.

So, if you're a beginner or one of the old-timers, you're invited to send any of your films to the editors for review and helpful criticism. There's no obligation whatever. You don't have to be a subscriber, either. Just pay transportation on your films both ways.

And a word to those amateurs making recordings to fit their films or who have assembled cued recordings for musical background: Send these along with your films! Remember, there's a special achievement award in our Annual Amateur Contest for accomplishment in sound. All films received for review and criticism are automatically entered in Home Movies' 1941 Annual Amateur Contest which closes September 30th.

The following are three film reviews selected for publication this month:

"BOOTLEGGER'S LUCK"

★★★

150 feet 8 mm. Kodachrome—By K. V.

Continuity: Memories of prohibition still linger in the minds of many, recalling days when it was a penitentiary offense to sell, and in many cases to even purchase, an alcoholic beverage. It was the era of the bootlegger, peddling unlawful liquid under many and fancy guises.

"Bootlegger's Luck" is the story of a bootlegger in a small Western town who leaves a trail of evidence to be followed by the small town sheriff. There's a clever twist to the story in the closing scenes that makes it a gem of a movie.

The picture opens with the sheriff whittling before the town's lone barber shop. Next are intro-

Reviews and Criticism of Readers' Films...

By THE EDITORS

drops one of the suitcases, and when he hastily retrieves it, there's a trickle of liquid issuing from it. The trickle continues as he proceeds toward the railroad station.

THE sheriff, witnessing the collision between bootlegger and gossips, hurries to the scene. The gossips suspect the stranger to be a bootlegger; point to the trace of liquid on the sidewalk as evidence and set the sheriff in hot pursuit.

At the station, the bootlegger eases his grips to the pavement while awaiting the train. Soon the sheriff appears and brandishing his pistol, demands the bootlegger open the leaking grip. This he does, revealing a small puppy as the contents instead of broken bottles of liquor as suspected. The train arrives and the bootlegger gets safely aboard.

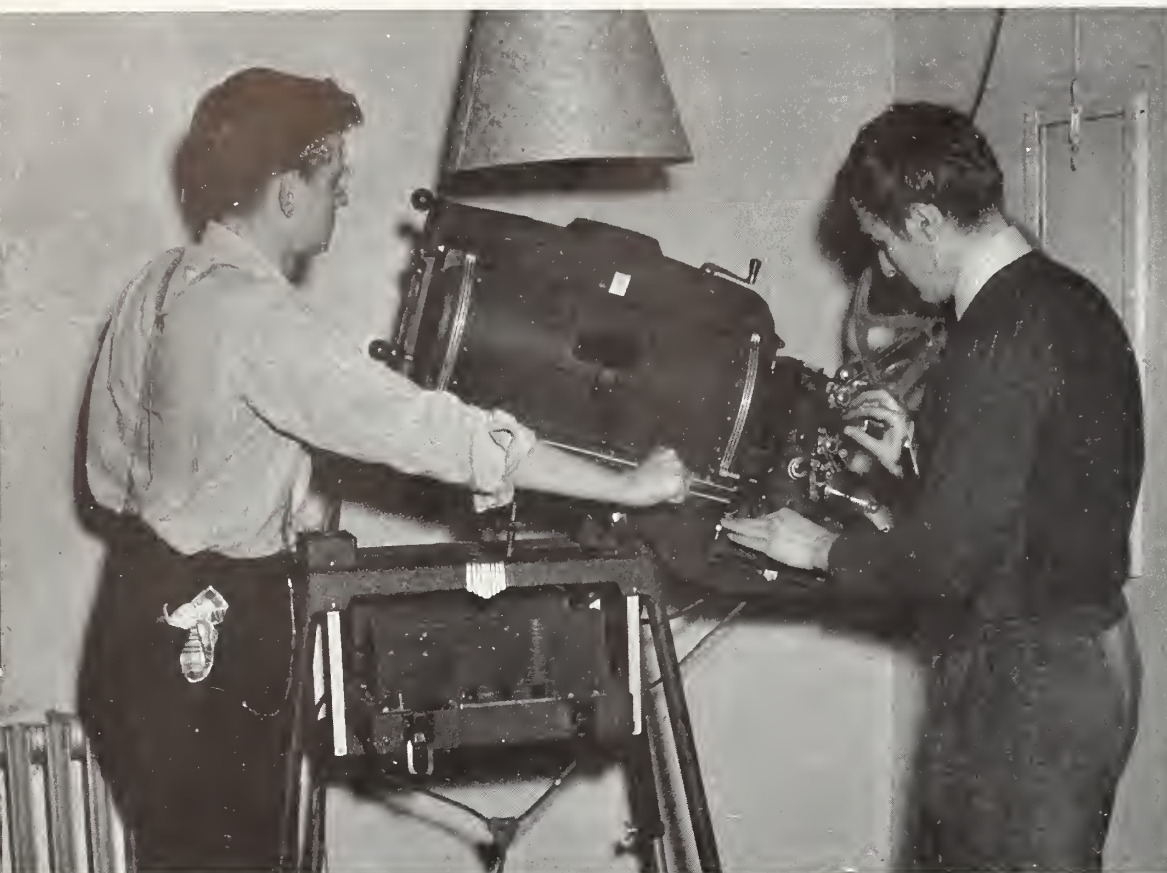
In the cast, five people are involved. While some could have been eliminated, still they lend color to the picture in costumes of that early day. It's a swell little plot and only lack of more editing kept it from the winner's circle of the Movie of the Month.

Photography: Is good throughout. There are sufficient changes in camera angle to keep the story moving.

Editing: A little snipping here and there with shears will improve this picture a great deal. This

• Continued on Page 252

• Above, from left to right, are enlargements of frames from three films reviewed this month: "Snow Time," a 16 mm. black and white picture; "Bootlegger's Luck," filmed in 8 mm. Kodachrome, and "Eclipse 1940," also in 8 mm. Kodachrome.



Jake Warther

STUDENTS *take charge of* *visual education activities . . .*

By BILL A. JONES

THE man you might expect to be one of the laziest visual education directors in the country is actually one of the most hard-working in the field. On the surface, he may seem to be taking it easy. Actually he has a big task cut out for himself. Clyde K. Miller, visual education director at Dover, Ohio, High School, makes more work for himself by having someone else do it for him.

To begin with, a club of 26 boys under his guidance—the Visual Aids Operators Club—is in charge of visual education activities at Dover High School. They meet in a special home room every morning, receive instruction cards telling them where to run what pictures at what time, and are given special instructions for the day. They are available for work two study periods out of each day, and are usually called upon to work two or three days each week.

They show pictures in three projection rooms provided at the high school; in projection rooms located in the three grade school buildings of the city system; and in the high school auditorium.

They set up slide and film strip projection equipment in any classroom by the system, and remove it when the teacher has finished using it.

The movie projectors used include one portable for work in the grade buildings, a semi-portable which is used in the high school, and a permanently installed arc projector in the auditorium.

The special instructions the boys receive each morning sound something like this: "We've been having a little trouble with the light switch on the portable, so watch it. There are quite a few torn sprockets on the first reel of 'The Pilgrims,' so take it easy. The sound track is pretty bad on this 'Fire' film, but do your best with it. You haven't been watching your tone so carefully lately, but this one can't be helped."

Student officers of the club inspect the films as they are received from the Ohio Visual Instruction exchange, source of most of the films used in the school. Then, after referring to advance request cards for films made out by teachers, schedule operators for work. Teachers

• Not only do students benefit by the training, but school saves cost of hiring others to take charge of school's visual aids equipment. Funds thus saved are used in extending scope of visual education service within the school.

are then notified where and at what time the films will be screened.

Working closely with Superintendent of Schools C. E. Palmer, Miller has built up this system within the four years he has been at Dover.

STARTING with a small group of boys and one projector, Mr. Miller tutored the boys in the art of skillful projection. These boys in turn instructed other boys, and today Mr. Miller seldom touches a projector, except to check its condition, make repairs, or show his boys how to operate one of the new pieces of equipment which are bought from time to time.

Before allowed to do any work, each new member of the Visual Aids Club undergoes a period of training supervised by older members of the club in which he spends a certain number of hours learning to use each of the projectors. High scholastic requirements must be met before a boy is allowed entrance into the club. There is no soliciting for members, and there is always a waiting list of boys who want to join the limited membership.

Each year, Mr. Miller meets with the teachers in the school, and selects the teaching films to be ordered for the following year. By booking a year in advance, first choices are rarely rejected at the film exchange. An average of six reels of motion pictures a week, as well as slides and still film strips, is booked by the school.

Daily, Miller keeps in touch with his operators to see that the films are received and returned on time, and in proper condition. He has estimated that over two million feet of film have been run through the school's projectors without damage, and the school has never paid a cent of repair charge for damaged film. Common film breaks are, surprisingly enough, at a minimum, and the school's record at the state film exchange stands with records of other schools who have faculty or professional operators for their projectors.

Besides handling all the school's educational films, the operators perform another distinct service for the student body. Once a week, professionally-made

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ONE description of the job of the teacher is that it consists of building communities. These "communities" may be those of the intellect or those of feeling. We may build common purposes and ideals or we may learn common technique for achieving them. To have good communities, then, we must have good communication. Good communication keeps people together—is centripetal in its effect. Bad communication keeps them apart—is centrifugal in effect. The teacher not only has the job of keeping



◦ "We all like to look at happy kids, now hard at work, now hard at play."

School films facilitate COMMUNICATION

boys and girls in communication with each other and with her—*en rapport*—but also that of keeping them in tune with what able writers, dramatists, musicians, speakers have said, spoken, or played. The teacher of English plays a special role in this connection. She not only helps to put up the telephone lines that keep people in communication with each other, *i. e.*, arranges physical conditions favorable to communication, but also helps her students to develop skill in the technique of communication.

Many forces thwart and frustrate such communication. Storms of prejudice may break down the wires. The lightning of sarcasm may burn out good will. Fear and shyness may prevent persons from going to the phone. Some may not realize that there are important people to talk to at the end of the wire, and so spend their lives in exchanging petty gossip with their contemporaries when they might have had serious conversation with the great.

One new way that teachers can use to facilitate communication is the motion picture. This may be the theatrical film or the educational film, and further, schools can produce some of their own films. Perhaps one of the greatest contributions of the school-made film is that those who produce them are in a real-life situation. You can fiddle around a

Student-educator produced films
possess definite value

By EDGAR DALE*

Ohio State University

lot with the theme, "My Most Interesting Adventure," but when you're going to spend twenty-five to fifty to one hundred dollars on a film, you quickly learn that making movies is a process in communication that has its own art and discipline as does writing a play, a novel, or a short story. "Nothing to say" is not so serious in a theme read only by the teacher, but "nothing to say" said on a screen for other boys and girls is easily recognized for what it is.

"Something to say" means that there ought to be a clear-cut theme in a motion picture—a unity that holds it together and keeps it from being an unrelated set of individual shots. Here are some themes that I have noted in recent school-made films:

1. East Technical High School is a friendly, interesting place.
2. Don't be a dope and a menace. Be intelligent about bicycle riding.
3. You're a gentleman in most ways. Why be such a boor when you start driving an automobile?
4. It's a long time since you visited a school. Here's the way we now teach reading, and its effectiveness.

We can have something to say, but say it pretty crudely and ineffectively. We

may lack style. Style in movie-making means many things. It means, first of all, not mixing up a number of styles so as to confuse the audience. If you are using comedy as a method and want to be serious at certain points, make sure that the audience knows what you're doing. Don't let them laugh at your serious material because you had them ready for humor and then you confused them before they had a chance to see that you were shifting gears. Don't be fancy before you learn how to be plain. Leave the trick shots and unusual angles until later—much later. Remember that parents are not interested in abstract children. They want to know about their own children.

I'M not suggesting that we stage a fire-drill in every public relations picture, but we all like to look at happy kids now hard at work, now hard at play. We're all suckers for curly hair, a couple of braids, a grinning boy, a serious look of concentration. Look at the New York City school report, *All the Children*, and you'll get some notion of what I mean.

Make your movie-making a community project. Here I'm using the word

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Acknowledgment is made with thanks for author's permission to reprint this interesting article from "The Motion Picture Goes to School," compiled by Helen Rand Miller.

New CLASSROOM Films

REVIEW AND COMMENT ON LATE RELEASES

By GODFREY ELLIOTT



WOODWORKER

(Vocational) 1 reel, sound.

This is another of the vocational guidance series. It shows the general work performed by carpenters and specialized woodworkers in building construction, millwork and in cabinet shops.

In keeping with the others in the same series, this film surveys the vocational possibilities in this field, pointing out the preparation necessary to success, and connecting this preparation specifically with the curriculum of the high school.

ARGENTINA

(Erpi) 1 reel, sound.

This is an excellent film on the life of the people of Argentina, with the employee of the meat packing plant and the wealthy broker as typical examples of the work of the people of Buenos Aires. It shows the bustling life and industry of Buenos Aires in such fashion that students get an accurate impression of the various levels of modern life in a large South American city.

The film emphasizes Argentina's meat and grain, showing that the commerce of Buenos Aires is dependent on the Pampas, which lie behind it. Excellent scenes of the Pampas, with grazing herds of cattle and sheep, contribute to a picture of South American life.

Argentina is suitable for social studies classes from the early middle grades through senior high school.



NATIVE AFRICA

(Castle) 1 reel, sound or silent.

Schools that have used Castle's Camera Thrills in Africa will be interested in this newer subject as a supplement to the earlier and still valuable film on Africa. This film shows African animal and native life, beginning at Capetown and traveling northward to the jungles. Typical animal life of these regions is well depicted. The interesting sequences on the tribal villages and the life of the African natives give an intimate picture of the conditions under which these primitive people of Africa live.

Native Africa will be useful in social studies, particularly in the middle and upper grades and junior high school. The semi-nudity of natives in a few scenes may be objectionable to some schools, hence the recommendation that the teacher preview the film before using it.



DEMOCRACY AT WORK

(Films) 1 reel, sound or silent.

Here is a film treatment that deserves attention from all teachers of social studies. Somewhat in the fashion of the newsreel, but with emphasis upon national and international implications, this film records the third inauguration of President Roosevelt, Lord Halifax's arrival in the United States, Wendell Wilkie's visit to England, and national defense work.

As a visualization of living history of vital import, this film will have real value for classes in the elementary school and in high school.

MEAT AND ROMANCE

(Castle) 4 reels, sound. Free.

This film is a production of the National Livestock and Meat Board, in cooperation with the Home Economics Bureau of the U. S. Department of Agri-

culture. In consequence, its contents can be termed reasonably accurate and faithful. The contents of the film fall conveniently into three parts: (1) purchasing different cuts of meat, (2) cooking these cuts, and (3) nutrition values in meats.

Meat and Romance is an exceptionally valuable film for home economics classes in junior and senior high schools. Its freedom from trademark or brand advertising makes its use especially welcome to the school that is skeptical of "free" films. Home economics teachers who have used the film indicate that the length of the film (45 minutes) and the wealth of material that it contains calls for careful preparation and follow-up work if the film's value is to be realized.

• • •

New Vis-Ed Handbook

Godfrey Elliott, director, audio visual aids service, Mercer County Schools, Princeton, West Virginia, is the author of a new handbook covering the organization, administration, and maintenance of visual education facilities. Title of book is "The County Film Library."

Chiefly, it advances the theory and practice of the Local Film Library idea as a means of furthering visual education especially among small school districts—a subject touched upon in his article "Local Library Basis of West Virginia's School Film Circulation" in the February issue of Home Movies.

A valuable chapter gives up-to-date data on most important sources of classroom films.

Publisher is Harry L. Barr, Morgantown, West Va.

• • •

Experiment

Popular interest in motion pictures of a documentary and newsreel nature have kept the Embassy Theater (New York) showing this type of program exclusively for many years. At least one other exhibitor has noticed the growing interest in this type of films and is experimenting with it.

Mr. Marvin Samuelson, manager of the suburban Colony Theater in Cleveland, Ohio, has been trying out what he calls a "Newsreel Night" to see how the public will react to such a program. Samuelson combines several of the latest newsreels into a special half hour presentation once each week at the night performance along with the regular feature.

Eyes of many exhibitors as well as students of human psychology are focused on the experiment to see what the trend may be. If popular, the scheme will no doubt become a regular event at the Colony as well as other theaters, also.

"THE STUDENT IS A PRESIDENT"

★★★

200 feet 8 mm.—By Menlo Junior College

In order to better acquaint students with the procedure necessary to participate in student body elections, the Menlo Junior College, Menlo Park, California, has produced this picture with pupils and members of faculty participating in the cast and as producers.

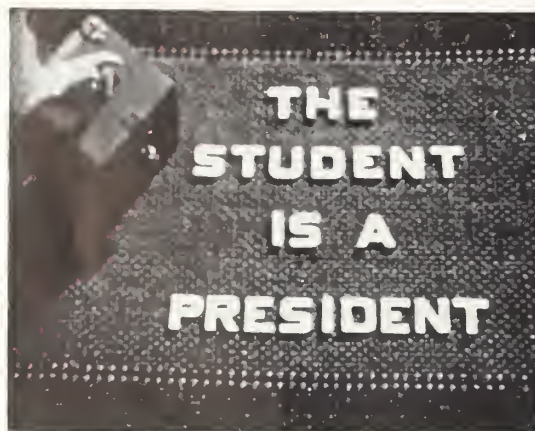
Briefly, the story begins with the dean addressing a class assembly and announcing an election to be held for class president. Thereafter, interest centers upon a youth who elects to run as a candidate. The story emphasizes how he selects a campaign manager from among his student-companions; the simple processes of electioneering; the voting on election day; and the counting of votes. The closing sequences depict the newly elected president meeting with the student council.

This reviewer is chiefly concerned with the technical aspects of this picture rather than with the story, which is very good. Opening of the picture was nicely conceived and executed, with exception of the main and credit titles. These are too long. The composition of these titles involves a ballot box in the scene. A ballot, held in the hand of a voter, is used to fade-in each title—covering the lens at the start and slowly moving toward the ballot box in background, revealing text of title as it moves away from the lens.

Movement of the ballots in this action is too slow for one thing, and repetition of the full cycle of this action in subsequent titles proves a trifle tedious. To speed up the action, subsequent titles may begin with the "fading-by-ballot" action well advanced. Nor is it necessary to show each ballot being placed in ballot box. Thus, the titles may be trimmed both "fore and aft" for improvement. After the first ballot completes the circuit it is only necessary to leave subsequent titles on screen long enough to be read comfortably.

It is possible with this production, like many school-made pictures, that screen credits had to be given to a great many individuals. Allowing each a separate title, as was done in this film, consumed too much footage; slowed up the picture on the getaway. A better method would have been to group all secondary credits in one title as does Hollywood with its theatrical productions.

Toward end of the picture, after ballots are counted, a title states something about a luncheon; but the succeeding scenes show students going to school.



● Main title and scene from "The Student is a President"

REVIEWS of school-made films

This misplaced title could be eliminated, and followed by quick shots of scenes which show the windup of the election—boys entering classroom; ballot results being marked on blackboard; and boys applauding. Later, when boys are making speeches during an assembly, cuts from one student to another should be spaced with shots of other students applauding.

There's another shot of the school Dean talking to students. This also is too long. Would suggest cutting from long shot to closeup; then the spoken title followed by reaction shot of students applauding. To let scene of Dean talking continue, would require additional spoken titles quoting his speech. Omitting them confuses audience.

In the ballot counting sequence, it is unnecessary to show so many different ballots being placed in box. This should be a quick cut sequence composed of brief shots of balloting—one each from various camera angles.

The photography of this production was very good, especially in the interior scenes which were of large areas and required considerable lighting equipment to be employed. The fact such scenes were lighted adequately without any attempt at modeling, is commendable.

Congratulations are due the producers for the opening shots of the picture of students entering school building. Three angle shots were effectively employed—a medium long shot, followed by a close-up of students' feet, and then a high shot which lends massiveness to the scene.

"BEARS AND SEALS"

★★

275 feet 16 mm.—By John C. Howard

Filmed by John C. Howard, Tulsa, Oklahoma, instructor, "Bears and Seals" undoubtedly is intended as an informative film for children in early primary grades. It consists chiefly of scenes made of several species of bears and of seals at a zoo.

The zoo where pictures were made was one of the more modern in the country

where animals are confined in enclosures closely resembling their native haunts. With such backgrounds, this filmer secured pictures that appear to have been taken in regions native to bears and seals.

Because this picture was made especially for younger children, the scenes are deliberately longer than might be allowed for older groups. Most of the scenes were made from one camera set-



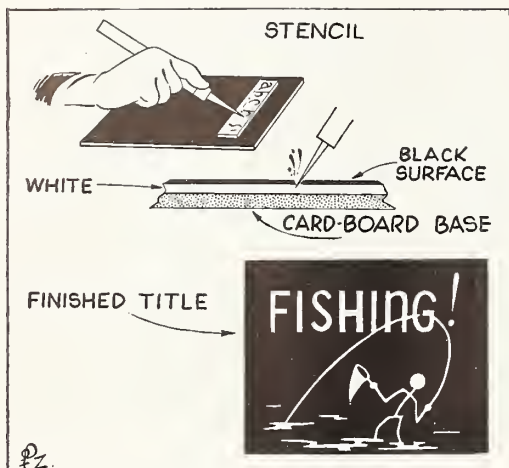
● Scene from "Bears and Seals"

up and there are no closeups—all undoubtedly due to the limitations presented by the zoo enclosures. Of course, use of a telephoto lens would enable the filmer to overcome this obstacle. Still, most shots are of medium distance, affording good detail.

One shortcoming in this production is the photography. While scenes are sharp and exposure is generally accurate, the location made it necessary for filmer to shoot against the light, resulting in loss of detail in the shadows. Calculating exposure, in this instance, for the shadows instead of the light areas would have brought out detail of the animals.

Use of a red or yellow filter and opening lens about two stops would penetrate shadows and bring out detail.

"Bears and Seals" is a commendable effort of an instructor to provide the type of film so often needed but unobtainable from commercial sources.



New Title Kink

Here is an idea for making white-on-black titles with regular reversal film. Available at most art supply stores is a product known as Ross Black Scratch Board—a cardboard that has a covering of white pigment and over which is a thin black coating.

By using a sharp instrument such as a pen knife, ice pick or large needle instead of pen or pencil, lettering may be scratched upon the surface of this material. The black coating is thus removed, exposing the white beneath. If a mistake is made, it may be corrected by painting out with india ink or black shoe polish.

This system is particularly adaptable for use with Wrico lettering guides which, placed over the scratch board material, enable one to letter titles with the metal pen provided with Wrico guides.

Novel decorative effects may also be obtained by etching deeper lines and lighting title card from an angle, thus casting a shadow into the etched lines.

—Robert G. Steeb.

8mm Reverse Action

Chief drawback to filming reverse action in 8mm with camera turned upside down is that scenes with lettering of any kind—such as signs, etc.—will appear reading backwards when such scenes are reversed and spliced in proper order.

This fault can be eliminated by hav-

IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

THE EXPERIMENTAL

ing such reverse action scenes copied by contact printing, substituting copied print for the original. Most any film laboratory specializing in 8mm and 16mm processing can furnish contact prints. Amateurs, skilled in processing their own film, can make duplicate prints by temporarily converting their projector into a contact printer as described on page 81 of the February 1941 issue of HOME MOVIES.

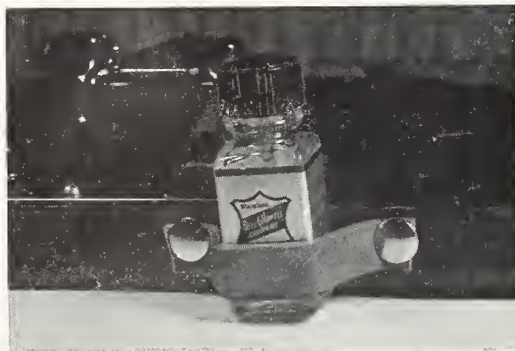
—Ewald Schmitz.

Cleaning Film Gate

Where projector is fitted with easily removable condenser lens, as with Bell & Howell models, cleaning of collected lint and dust from around film gate aperture is comparatively easy.

While projector is running, simply remove condenser lens by the small handle provided. This will permit rush of air from fan to blow through to film gate, carrying away all particles of lint and dust.

—H. H. Sloan.



Cement Bottle Holder

For the homemade editing board not having accommodation for securely holding square film cement bottles, an effective holder may be quickly rigged up, using a short length of old inner tube, rubber band, or stout elastic.

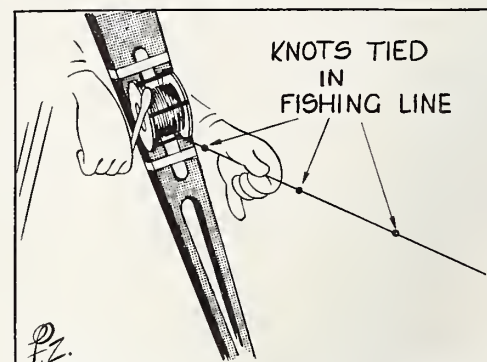
The rubber strip is tacked to edge of board to form a loop as shown and the cement bottle inserted in the loop.

—George Carlson.

20c "Range Finder"

Where camera is fitted with lens in focusing mount, it is important to calculate focusing distance accurately to insure sharp focus. A simple and inexpensive method is to purchase a cheap fishing reel and 25 feet of line from the dime store. These two items cost a total of 20 cents in most stores. Tape reel to one of the tripod legs and wind on the line. Next tie knots in the line for its full length making them one foot apart.

Thus, the line may be used to deter-



mine shooting distance by unwinding same to extend to subject, then reeling in the line, holding it between the fingers and counting the number of knots as they pass.

—Stanley J. Klimoj.

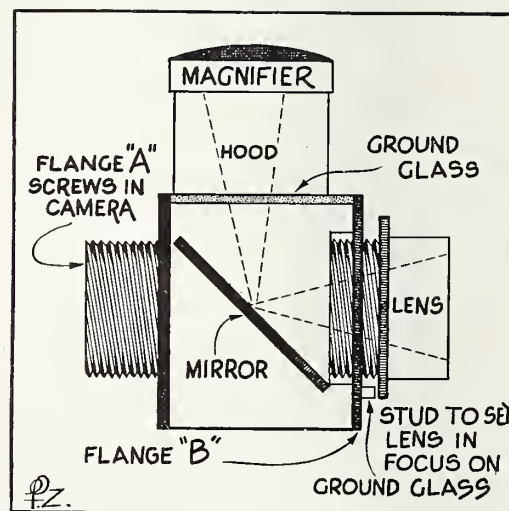
Centering Close-ups

Here is a gadget for centering camera on closeups or titles that assures faultless alignment. It may be built by most any amateur. This viewer screws into camera in place of the lens, and the lens is then screwed into place in front of it through which scene is focused on angular mirror, thence to ground glass.

The flanges "A" and "B" may be turned on a lathe to the proper size and dimensions to fit lens and lens-socket of camera.

A small mirror set at angle of 45 degrees directly behind the lens reflects image to ground glass on which it may be studied with the aid of a strong magnifier. In adjusting mirror and screen, remember that the focal length is the sum of the distance from lens to mirror to screen.

The two flanges "A" and "B" must be

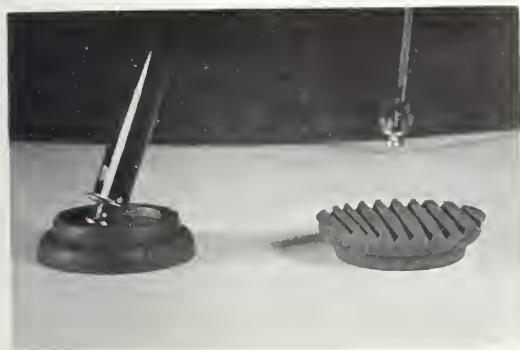


mounted parallel vertically and carefully centered horizontally on the body of the viewer which may be a tube or block of any convenient material. Unless a rather thick mirror is used the space allowed

CINE WORKSHOP

for it between the flanges need not be more than $\frac{5}{8}$ " for a 16mm camera. The height of the hood above the viewing screen can be adjusted to suit the magnifier used.

—Don Munday.



Non-Slip Tripod Tips

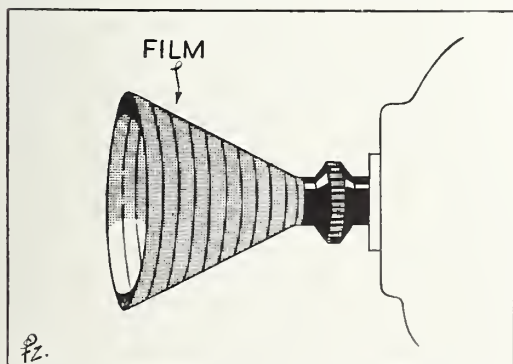
Rubber cups from the dime store such as used under furniture casters also serve as handy non-skid bases for tripod legs on smooth floors, cement walks, etc. They also prove useful when placed beneath tips of tripod legs when filming on beach or desert, preventing tripod from sinking into sand.

A series of grooves made on the bottom of the cups with a triangular file or cut with a sharp knife, as shown in illustration, will provide a good gripping surface.

—George Carlson.

Lens Shade

A highly effective and neat appearing lens shade may be made for any cine camera from a strip of discarded film. Wind the strip tightly around the lens barrel. Then remove it and form the coil of film into a cone, as shown, extending it the desired distance. Secure loose end with bit of scotch tape or a spot of adhesive. Then coat the lens shade with



flat black paint or black enamel which prevents reflection of light; also serves to bind layers of film together.

Having wound the coil of film over the lens barrel, it will fit snugly over lens thereafter when put to use.

—Don Panaccia.

Shooting and Editing Record

Making a careful record of each scene when shooting is a step toward easier and more successful editing of the picture inasmuch as it provides all the essential data in black and white, making it unnecessary to unroll and re-roll each scene strip on the editing board in order to ascertain what action it contains.

Pictured here is the form I use for this purpose. As may be seen, it provides for making note of such data as the film roll number; scene number; description of action, etc.

Such forms may be made up on the typewriter, using carbon sheets to mul-

Shooting & Editing Record			
ROLL	ROLL SCENE No.		
No. 3	02 3 4 5 6 7 8 9 0		
Camera	Special Ef's	Cam.	Lgth.
POS. CU	Fade in + out	spd. 16	scn. 10
SHOOTING INSTRUCTIONS			
Location: <i>Airport</i>			
Set: <i>Cockpit of plane</i>			
Characters: <i>Bob & Colonel</i>			
Action: <i>Bob & Colonel in cockpit starting engine. Waves as plane pulls away.</i>			
Script Scene No.	Script Title No.	Production Title or No.	
<i>46</i>		<i>Fred Glings</i>	

tiply production; or they may be lettered by hand, or printed or mimeographed in quantities.

When a roll of film is broken down into separate scenes and the scenes coiled and placed upon the board, the record strips are attached to each scene for ready reference.

—Dudley E. Porter.

Easy Title Lettering

If you've been unsuccessful in using white ink or paint for lettering black-on-white title cards, here's an easier way to achieve the desired results. Available at stationery counters of most five and ten cent stores are Easy-Print alphabet lettering guide No. C-1 and Easy-Print number guide No. N-1. These are a form of stencil which include all the characters in the alphabet, enabling one to letter by hand by inserting a pencil or pen in the stencil guide lines and follow-

gadgets, tricks and short cuts contributed by Cinebugs

ing them until an alphabet character or numeral is completed.

An adjunct to these lettering guides is an Eagle pencil with a silver-like lead. This I also found at the five and ten and is known as Eagle Veri-thin Silver No. 753. Using this pencil with the lettering guides on black title cards produces titles which record perfectly, giving white lettering on black backgrounds when filmed with reversal film.

—Wm. Greenwald.

Simple Title Letters

Probably more letters are received by the editors suggesting use of alphabet soup letters for home movie titles than on any other subject for the Experimental Cine Workshop department. The idea has been published before in these pages, but for the benefit of beginning amateurs who may not yet have learned of it, we publish the idea again.

Alphabet soup letters, often referred to as alphabet noodles, are available from most grocery stores. A 10-cent package provides more than enough characters—letters and numerals—for composing titles for the average home movie.

These letters may be used plain, or may be tinted with show-card colors when used for Kodachrome titles. For cementing them to title cards, rubber cement is probably the best adhesive inasmuch as it permits removing letters from the cards and using them again.

Novel lighting for three-dimensional effects may also be employed.

—The Editors.

Sound Effects

For movie amateurs who own one of the new combination radio-recorders, here is a method enabling screening of home movies with music and sound ef-

• Continued on Page 253





PROPER LIGHTING

*...counts most for
true photographic technique...*

Correct lighting—the starting point of good pictures—comes with the study of inherent quality of light sources. The F-R HI-SPOT, miniature of the giant and baby Hollywood spotlights, offers the earnest photographer a compact, powerful spotlight embodying the famous Fresnel lens, a special 200 watt Hi-Spot lamp, finger-tip focusing from a large to a small spot and many other distinctive features. Tripod mounted or adapted to standard light stands it permits complete directional control.



**F-R
HI-SPOT**
\$9.95

Complete with special
200 watt Hi-Spot lamp.

For portraiture and modeling, still and cine; as a main light source, for secondary and back lighting you can depend on the F-R HI-SPOT for the proper illumination at all times. At leading dealers everywhere. A booklet describing in detail the taking of the picture, above, by John Hutchins is available on request.

Fink
DEPEND ON  **Roselieve**

New York • Chicago • Los Angeles

Plot is backbone of every movie...

• Continued from Page 226

woof thread of causal sequence woven into a warp thread of human personality.

Together, they are the stuff of which plots are made. But they do not constitute the complete plot—not yet. From what has gone before, we can see opportunity to enlarge upon the plot we have begun. We can picture Dad glowing in his success and challenging son, Bill, to a race across the hill. But we want to include the rest of the party—the women folks—so we involve them in the plot. They protest at being neglected. They want to learn to ski. But Dad's all steamed up. Wants to win the race from Bill. The women agree to sit and watch providing that loser of the race will prepare the dinner. Agreed!

Bill loses the race. Dad scores in a smashing finish, still upright on his skis! But Bill cannot cook—can't even boil water! So it's up to Dad, after all, to prepare the food. So he springs a surprise—"snow soup" he calls it. All members of the party must ski to a given point, pick up a bowl of soup lying in the snow, then ski down hill while drinking it! Of course, they all pile up in a snow bank, while Dad laughs triumphantly from top of the hill. But—whoop! Look out! Dad's feet slip and down he comes, landing wrong side up in a snow bank from which he is rescued by the rest of the party, much to his dismay.

The use of plot promotes the inborn love of acting. Likewise, it stimulates the creative impulse. It is a man's foremost monument to his natural love for adventure, whether it be physical, intellectual, or emotional.

A further analysis of plot as a factor in cinematography may be made by reference to an actual film, "Singing Hills," filmed by Mr. and Mr. Al Morton of Salt Lake City. Here we have a comparatively simple but effective sequence

based on the emotional reaction to natural scenery. In a strictly story sense this might not be called plot, yet it seems to be such in a cinematic sense, for the pictures show a succession of movements dominated by a central quest, and a rising, cumulative emotion.

The Mortons might have gone into the canyon and shot here and there haphazardly; they would have captured bits of scenery and action with their camera in which there would have been a degree of satisfaction. But they chose to do much more than that. They planned in advance their own tribute to "Singing Hills," and as a result they captured not only the beauty of the hills but the profound significance of a sustained appreciation.

The achievement can at least be partially understood by a close examination of several stills from the picture showing highlights of the film.

Number one focuses the attention on a wild, romantic splash of mountains, timber and flowers. A mood, a feeling is created, which catches the observer instantly. But as everyone knows this cannot be sustained more than a few seconds. Interest must either be shifted to something else or a new element must be introduced as is the practice in commercial films. The second alternative occurs when Mr. Al Morton himself walks into the scene. He pauses by the flowers, then lifts his eyes appreciatively to the far vistas, and we proceed to see things through his eyes.

He climbs over boulders and fallen timber, and suddenly steps out on a high rocky point and gazes at the magnificence before him. (See Fig. 3.) The effect here is strong. The one lone factor has already captured attention of the observer, whose interest in the scenic vistas is not lessened. A note of expectancy arises, call it suspense if you wish. We recognize that already a fine

thread of plot is beginning to be discernable. Though there is no complexity of action, there is beginning to be a complexity of interest, including the scenes, the actor, and the possibility of new revelations; and the whole thing surges forward, gathering new momentum. A little later Al is seen climbing new summits and crevices. Then, another small climax is reached—the sudden bursting into view of a beautiful mountain lake.

Of course, a carefully planned surprise is always an element of plot. And we have it here. A moment later we see Mr. Morton putting his hands down into the clear water, contemplatively lifting up several small, dripping pebbles, as pictured in Fig. 4. Then the sense of touch and meditation is added to that of sight as the observer continues to identify himself with the actor.

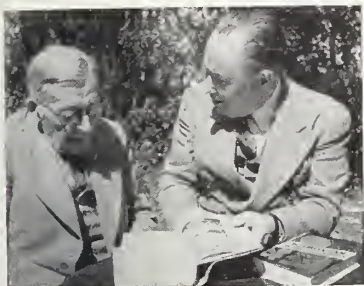
After permitting sufficient pause to enjoy the lake, the film moves on. The "Singing Hills" reveal their glory, and finally the end—the last climax—is reached in a gorgeous sunset, pictured in Fig. 5.

Thus an afternoon in the mountains was made to contribute a unified, powerful drama. In "Singing Hills" Mr. and Mrs. Morton have created a work of art, and demonstrated the power of organization and theme development.

HOLLYWOOD CAMERA SHOW

The largest "camera store" in the world will open in Hollywood May 16, when the first Annual Hollywood Camera Show opens at the Hollywood Roosevelt Hotel. Virtually a giant camera shop where every known item of photographic and home movie equipment will be on display, the show will be augmented by a program that only could be possible in Hollywood. There will be models to photograph—girls from Earl Carroll's and the studios. Prominent technicians from Hollywood studios will lecture on filters, lighting equipment, trick shots, etc. All this for three days—May 16, 17 and 18. Every home movie enthusiast is invited to attend.

With **ADVANCED** *Cinefilmmers . . .*



• Mr. Willard (left) and his publisher Denson W. Gee.

Explorer

In his recent book "Kukulcan, the Bearded Conqueror," T. A. Willard, the author, strikingly illustrates the use to which 16 mm. amateur films may be advantageously used.

Mr. Willard, an ardent cinematographer, is known all over the world as one of the foremost authorities on the ancient Mayan, Itza and Toltec civilizations. He is now on his 18th journey of exploration into Yucatan in search of new clues as to the identity of Kukulcan, the plumed serpent, a bearded white man who with his warriors, conquered the peaceful early inhabitants of this region and brought to them a culture that baffles and puzzles all modern day historians and archaeologists.

The 16 mm. camera, an adjunct unknown to early explorers, is one article Mr. Willard states he was unable to do without in his study of these ancient people. In fact at times he has been armed with several cameras, both still and movies, and all the necessary additional equipment, such as films, flash bulbs, tripods, etc.

In writing his new book he found need of certain photograph sequences to illustrate phases of the life and customs of the present-day inhabitants of this section. It is interesting to note that most of the photography reproduced from 16 mm. film were made over 10 years ago on one of the first Eastman cameras produced.

Mr. Willard who is the inventor of the storage bat-

tery that bears his name, was educated by his uncle to become an artist. Despite his successes in the inventive and business world, photography has been one of his most absorbing interests in life and there are perhaps but few men in the country who have experimented more earnestly along the line of improving camera technique, than has Mr. Willard. At his home in Beverly Hills, he maintains a work shop in which he has torn apart and constructed many cameras and while some of his discoveries in this field have not been publicly announced, it is known to many of his friends that he has been experimenting on improvements in cameras that when perfect will be of great interest to thousands of fans.



• Harry MacMahan and new professional 16 mm. camera.

Pro-16 mm. Camera

Frequent mention has been made in this department of experiments that have been carried on in Hollywood toward perfecting a professional studio type 16 mm. camera. Leader in these experiments has been Bell & Howell, pioneer designers and manufacturers of most of the 35 mm. cameras used in the studios and manufacturers of the well-known Filmo line of sub-standard motion picture equipment.

The first experimental model of the Bell & Howell 16 mm. professional camera has undergone exhaustive tests by several major studios and is now owned by Harry W. McMahan, head of United States Motion Pictures, producers of 16 mm. commercials. McMahan is pictured above standing



You make them with a miniature camera loaded with Kodachrome. You project them on your movie screen. Cost? Surprisingly low.

Anyone with a Kodak Bantam f/4.5 or a 35-mm. camera such as the Kodak 35 can make full-color "stills" with Kodachrome Film. They're brilliantly gay, breathtakingly beautiful. And you'll be surprised at how little they cost. Furthermore, with Kodachrome, the initial cost is the whole cost—processing is included in the price of the film.

Ask your dealer to project sample "stills" for you . . . Eastman Kodak Company, Rochester, N. Y.

For color stills and black-and-white

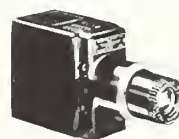


\$14.50 KODAK 35 f/5.6
Compact. Smart. Precision construction. Kodak 35 f/4.5—\$24.50. Kodak 35 f/3.5—\$33.50; with Coupled Range Finder, \$47.50.



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Kodaslide Projector Model 1—small, efficient, dependable. Complete with lens, lamp, and 11½-ft. cord —\$18.50.

KODACHROME FILM Eastman's film for gorgeous full-color "stills"

Just press the button—and GET "PROFESSIONAL" FADES, WIPES and VIGNETTES



Baia CINÉ TRANSITO, Jr.

When you make your own motion pictures, scene transitions—that is, the change from one scene to another—are important if you are to expect smooth and even continuity and greater interest. The finest scene transitions now become an accomplished fact with the Ciné Transito, Jr. which creates fade-ins, fade-outs, lap-dissolves (with back-winding cameras) and real wipe-off effects. The Ciné Transito, Jr. is small, compact and light—it is efficient and everready for use.

Adapters to fit practically all ciné lenses. When ordering specify your lens!

\$9.95
Includes Transito, Jr., a 95c adapter, wipe disc, and cable release.

ACCESSORIES:
Fading Disc . . . \$1.95
Vignetter . . . 2.95
Extra Lens-Adapters . . . each .95
Except adapters for: E. K. Mod. 90; Meyer 17mm F/2.8 and 12.5mm F/1.5; Zeiss 25mm F/1.4 \$3.43 each

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Focal lengths 15mm to 100mm — can be fitted in suitable focusing mounts to Amateur and Professional Movie Cameras.



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— Patented —

For 16mm Movie Cameras — voids PARALLAX between finder and lens — provides full-size ground-glass image magnified 10 times. Adaptable to lenses 3" and up. Also useful as extension tube for shorter focus lenses for close-ups. Extensively used in shooting surgical operations, small animal life, etc.



GOERZ Parallax-Free FOCUSER and FIELD FINDER CONTROL

No more off-center pictures, for Filmo 121 and Simplex-Pockette magnifies 4 and 8x.

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American Lens Makers Since 1899



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**BELL &
HOWELL**

Filmo

...and they found Filmo built to the same high precision standards . . . built to give professional results with amateur ease.

That's why most professionals use Filmo for home movies. Their example, surely, is a good one for you to follow.

Write for informative booklets on any 8 mm., 16 mm., or 35 mm. motion picture equipment that interests you. Bell & Howell Company, 1825 Larchmont Ave., Chicago; New York; Hollywood; Washington, D. C.; London. Established 1907.

PRECISION-MADE BY

Bell & Howell

beside the new camera, and as may be seen, this new pro-16 greatly resembles the standard 35 mm. Bell & Howells used in silent picture production. In fact, this is the first sub-standard camera that follows standard 35 mm. design instead of the conventional mechanism of the sixteens.

A feature of this new pro-16 is the provision of two intermittent movements which may be used interchangeably. One is for silent filming and the other, a silenced movement, for shooting with direct recorded sound.

The camera is box-like in shape with the familiar professional-type film magazines on top. A large four-lens turret is provided. This is so designed that three and four inch lenses may be left in their mounts, when using a 15 mm. wide-angle lens, without interference. The camera-box is designed to slide laterally, permitting lining up a shot directly through the lens with the aid of a focusing viewfinder mounted on side of camera. The magnifying system permits viewing the image on a

focusing screen in professional fashion—erect and laterally correct.

Operating controls are placed at rear of camera, and include a manual control for the 170-degree shutter, frame and footage counters, and control levers for the automatic shutter dissolve. Probably the most important feature is that permitting the execution of fades and lap dissolves with the same ease as accomplished with standard 35 mm. cameras.

Two separate driving motors are used with the camera, both mounted at the top right hand side, adjacent to film magazine. The first is a variable speed motor for silent shots. This motor operates on either 110-volt alternating current or from batteries and may be run either forward or backward. The second motor, also for 110-volt current, is synchronous for use while shooting direct recorded sound.

The film take-up differs somewhat from the conventional 35 mm. cameras in that special ratchet-type pulleys are used, and the

belt, of endless fabric type, remains threaded over the pulleys at all times.

As yet there is no official word that commercial production of this camera is to be started. The present model is strictly for experimental purposes, and it is probable that the final decision for mass production will rest entirely upon this model's performance in the practical tests given it in Hollywood studios and in the use it will receive in the production of commercial films by its present owner.

Travelogue

Joe Fisher, whose lecture film, "Singapore," has created widespread comment wherever shown, is busily engaged between lectures in shooting scenes for another film on "California." It is Fisher's contention that interesting material for lecture films abounds everywhere and that the ability to present it interestingly on the screen depends much upon the filmmaker's camera eye—his ability to recognize an unusual and interesting subject or composition when he sees it.

School films facilitate communication . . .

• Continued from Page 231

"community" in its narrower sense, although I don't rule out the broader use at this point. Get the cooperation of the teacher of dramatics. She can help you prevent the acting in that safety film from being "corny." She can put the mayor at ease when you photograph him as he is being interviewed by your students. She can, I hope, impress upon the youngsters the necessity for not looking into the camera, of avoiding mugging.

Bring your art and home economics teachers into this community. They may assist on scenery if you use some, in dressing the set, in helping to select the clothing to be worn. Your science teacher can assist with the lighting and other details of this type.

Don't try long dramatic films at the outset. These are hardest of all to do. I suggest instead that your movie club consult with the

teachers on certain technical things that they try to teach by a demonstration, and find difficult to get across because of the large class or the limited area which can be shown. Write scenarios and photograph these short films before you begin long ones. We have tried making a number of these "filmettes" at the Ohio State University. We called them "Learning About Turning," "Death in the Driveway," "A Tike on a Bike," "The Safety Slouth," "Can You Stop in Time?" These films take on small, manageable idea in safety and demonstrate it in four or five minutes of screen time. There are many ideas of which you can treat in this brief compass. Think of all the possibilities in this field with film titles such as "First Steps in Lathe Operation," "How to Wash Dishes," "Making a Water Color," "Changing a Tire," "Sewing on a Button,"

"Mending Hose," etc.

You may actually produce a film which is a record of the class trip.

I don't think school-made films are necessarily the most important activities a school can carry on, but I believe that they will have these values:

1. They should suggest new possibilities of ways of demonstrating to patrons what the schools are doing.

2. They offer a real and vital opportunity for integration and fusion of various school subjects.

3. They can put boys and girls into touch with community problems about which they can do something.

4. They can distribute the vision and insight of a small group to all members of the community. Pictures are a universal language.

5. They can enlist cooperation from students who want to explore new avenues of communication.

The Reader



SPEAKS

Got Results

This reader's request for a few frames of old Kodacolor—the early Eastman color film—brought immediate response.

Dear Sirs: Thank you very much for your kindness in publishing my letter requesting Kodacolor film. It sure brought results. Frankly, I didn't think there was that much Kodacolor in the world. I received pieces of the film from all over the country. One obliging cinebug sent me a whole roll!

I have written to each one, thanking them personally. However, there is one little matter I'd like to call to your attention with the idea that you'll pass it along to others. Since I first wrote to you, regulations have been passed by the Canadian government which prohibit the sending of movie film out of the country. This prevented

me from doing what I had intended to: sending Kodachrome footage of local scenes to those who sent me the Kodacolor. I thought this information would be of interest to other amateurs planning to swap film with Canadian filmers.

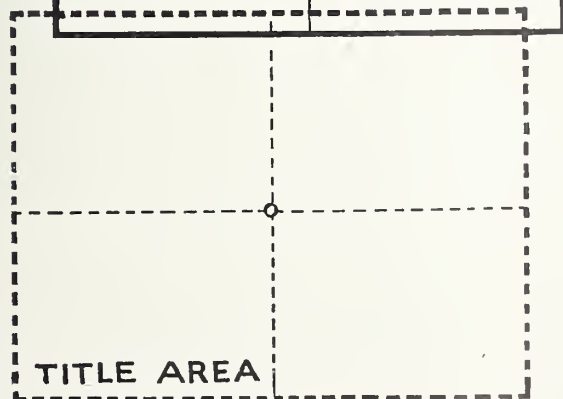
—Robert A. Reed.

Made Friends

Here is a reader who made a successful swap, thanks to this department, and gained many friends interested in home movies hobby.

Gentlemen: Last year you published a notice for me in the "Swappers" column. As a result, I contacted many chaps, and out of it some fine friendships have grown. One of them visited my home last summer, and together we toured Cape Cod and vicinity, making some interesting movies. I have taken many shots of historic places within Boston for the many

VIEWFINDER AREA



TITLE AREA

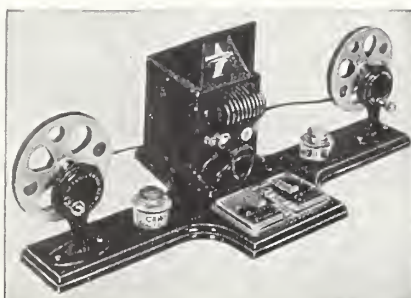
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This is corrected title centering guide for the new Cine Kodak Model "90" 8 mm. magazine camera, replacing guide which appeared in the November, 1940, issue.

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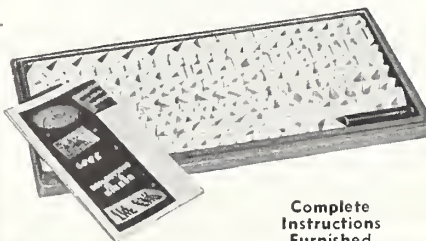
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—Jack Anderson
Boston, Mass.

Library for Reel Fellows

While we do not believe it practical to set up libraries in Home Movies' three continental offices, as this reader suggests, it might be possible to provide issues of Home Movies in bound volumes in libraries of principal cities throughout the nation. The editors will give this further study.

Gentlemen: Here is an idea: Why not set up a library available to Reel Fellows in each of your offices in Hollywood, Chicago, and New York, where bound volumes of back as well as current issues of Home Movies would be available for reference? If sufficient back numbers are not available to complete three or more bound volumes, I would be glad to loan some of mine, and I'm sure other Reel Fellows would be willing to do the same. Eventually this library idea might spread to other cities.

—George R. Mackay
Los Angeles, Calif.

Wants Plans

The restrictions of war brings a plea from this reader for plans for a wind-back and frame counter for his Keystone 16mm camera. Perhaps among Home Movies' readers there is another cinebug who has built such gadgets and can assist with plans and advice.

Gentlemen: Due to Canadian war regulations, I can neither send my camera out of the country nor import equipment for it. I wish a wind-back and frame counter built into my 16mm Keystone camera, but know of no one in Canada who can do this work. So it appears I must build this equipment myself. Do you have any plans for building a wind-back and frame counter for this camera, or do you know of any amateur who could supply same?

—W. K. Bauer
106 Horner Avenue
Ottawa, Ont., Canada.

Swappers

Here are opportunities to swap film footage with other amateurs in need of scenes to complete their films. Readers are invited to use this department for making known their needs for foot-

age otherwise unobtainable by them. Be sure to specify whether 8mm or 16mm, black and white or color film, is wanted:

C. A. Starkweather, 411 North Spring Street, Beaver Dam, Wis., wishes to contact amateurs living in England, Mexico, Argentina and the Philippine Islands, having local-made films to exchange for some of his 16mm silent films.

Lyndal G. Vessar, R.F.D. No. 2, St. Joseph, Mo., wishes to correspond with 8mm filmers residing in vicinity of Sacramento, Calif., who can supply footage of old pony express landmarks for 8mm footage of equal value.

F. Spoonagle, Alplaus, N. Y., wishes to swap a variety of films, including footage of firemen's activities, New York World's Fair in color, and some comedies in black and white for 8mm footage of the San Francisco Fair.

T. R. Johnston, Box 632, Cody, Wyo., wants to trade 16mm footage of Yellowstone Park, Jackson Lake, Teton Mountains, and other scenes for 16mm Kodachrome scenes of other localities. Is particularly interested in scenes of New York World's Fair, Golden

Gate Exposition, Tournament of Roses and the Mardi Gras. Will film scenes to order, if necessary.

Harry B. Davenport, 3904 Glendale St., Philadelphia, Pa., wishes to obtain 16mm scenes of demolishing activities following close of the New York World's Fair. Has footage to swap for same.

John Rabusha, 7745 Girard St., La Jolla, Calif., wishes to swap night shots of the San Francisco Fair for similar scenes made by other filmers. He failed to specify whether 8mm or 16mm.

John W. Moyer, lecturer, c/o Field Museum, Chicago, Ill., has approximately 400 feet in 16mm Kodachrome scenes depicting the museum's work on such natural history subjects as birds, animals, fish, reptiles, etc., which he desires to exchange for other 16mm Kodachrome footage.

Frank E. Hawkins, 1521 East 66th St., Los Angeles, Calif., will swap 50 feet of new 8mm Kodachrome for each 50 feet of 8mm Kodachrome scenes made of the 1941 Rose Parade at Pasadena, Calif., on New Year's Day. Please correspond first.

Movie of the Month

● Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

JUNE: "Peetie," produced by Edmund Turner, Detroit, Mich. A 16mm Animated Cartoon, 400 ft. in length.

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo, N. Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8 mm. Kodachrome picture, 125 feet in length.

• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF YOU have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include such information as the type of film and developer used, lights, exposure, etc. Send along a sample if possible and don't forget to enclose a self-addressed stamped envelope if you wish a reply by mail.

Q. In making titles on positive film with black letters on white backgrounds, I have been giving an exposure of f/6.3 on my particular set-up. Lately I tried reversing some positive film (same kind and brand) but using white letters on black paper. At the same exposure the reversed print is too dark, and I find I must give about one stop more exposure. Why does a black title require more exposure than a white one?—C. L. D., Vicksburg, Miss.

A. All things being equal, by that is meant if the blacks and the whites on both titles are of the same materials, the same exposure would be required to obtain the same density on the same film. Any variety in the result, therefore, could and would have to be laid to the developer. If your direct negative developer is a high contrast, strong formula as a good title developer should be, and your reversal formula is a slower, softer formula, this would account for the difference. Most reversal formulas call for about one stop additional in exposure as compared to the exposure when the film is to be developed to a negative only.

To prove this, make some test strips of both titles at the same exposure and develop in your title developer. Make two more tests and reverse them. Comparison will show the reversed strips apparently having received less exposure than the other two.

Q. In making a scroll title, is there any rule as to how to determine how fast the scroll should move upward, with the camera running at normal speed? Would 8mm be different than 16mm?—W. E. S., Roanoke, Va.

A. The speed would be the same, regardless of width of the film, the kind of camera, lens, size of field or any other factor. The only thing governing the speed of the scroll movement is the number of words or letters in a line and the amount of space between lines. Obviously, if there are several words in a line, and the lines are quite close together, the scroll will have to move more slowly than if there are but a few words in the line and much spacing between lines.

The best way for the amateur to make scrolls is simply to read over the scroll while the exposure is being given and roll it up as needed. Two or three trials will show just how fast the movement should be. In case of doubt it is best to have the motion a bit slow in order that the audience may have plenty of time to read every word.

Q. In making zoom titles how may I get the words to be sharp from the beginning to the end of the zoom?—H. M., Atlantic City, N. J.

A. There are several ways, none of which can exactly be called easy nor fool-proof. One way is to use a lens having a focusing mount and make the title just the size of the field covered by the lens at the shortest distance it will work sharply. The background must be as large as the field covered by the camera at the start of the zoom. For instance, the focusing mount focuses down to two feet and it is desired to zoom from five feet away. At five feet the field is 18 x 24 inches, so the background must be this size. At two feet the size covered is 7½ x 10 inches, so the letters must be included in this area in the



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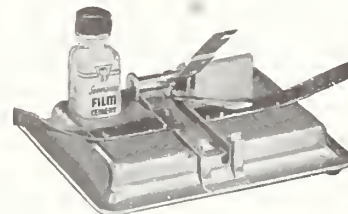
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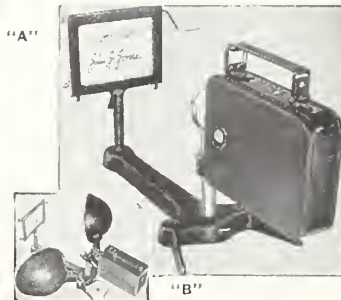
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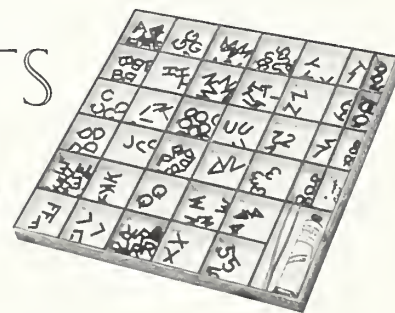
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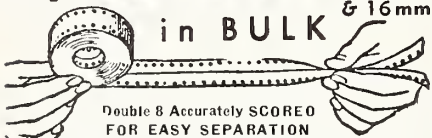
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center of the background. Some sort of a track is needed for the camera to operate on, and this may easily be constructed of wood. Starting at five feet and focusing at five feet, the camera is slowly pushed towards the title and at the same time the focusing scale is changed accordingly to two feet.

Since it is not easy to keep the image in sharp focus during the zoom, it might be better to employ stop motion, that is, to move the camera an inch or two (depending upon the speed of the zoom desired), change the focus, move it another inch or two, change the

focus, etc. No change in exposure will be found necessary since the increase in the focal length is not sufficient to bother with it.

Another way less desirable is to use shims of various thicknesses, changing the shims after each movement of the camera. The use of different auxiliary lenses is not practical because it is almost impossible to align each lens with the preceding one close enough to give no noticeable jerk on screen.

Any kind of zooms and other effects are, of course, possible with an optical printer.

Q. What colors are best for

Kodachrome backgrounds? —H. L. W., Rutland, Vt.

A. There isn't any "best," this being more a matter of personal preference. Usually, however, the darker shades seem to be preferred for the backgrounds, with lettering in white or light tints, conforming to the customary black or dark background with white letters.

The main title may be as colorful as you care to make it, but the subtitles seem better if left rather dark, the color being left to the scenes. In any event, never let the titles "steal the show" from the rest of the reel.

How to center titles . . .

• Continued from Page 224

camera. In looking at the lens the house light will appear as a string of lights running from the center of the lens to its edge. With the mirror held at this angle, and moved vertically or horizontally, the string of lights will move on the lens, until at one point they will merge into one single light in the center of the lens. The pin-hole in the mirror is then at the point where the center of the title card should be. While holding the mirror steady in this position, an assistant should mark the center point in some manner, as by two cross threads attached to the title board supports, or by measuring the distance in from the side, and from the base of the title board. The mirror can then be taken away, and the center point permanently marked.

Then there is the method of shining a light through the lens from the inside of the camera to the title board with the aid of a small flashlight. The rectangle of light on the title board shows the exact area covered by the lens. However, with many cameras, this is difficult to do because pressure plate will not open wide enough. In such cases, it is necessary to place a reflector between the pressure plate and the aperture, and aim the light at it sideways. A piece of smooth silver paper will serve as a reflector when placed in such a posi-

tion as to reflect the light through the lens. A dark cloth, or cover of some kind, should be thrown over the camera and flashlight in order to obscure stray light. One difficulty which may be encountered is getting the camera to stop with the shutter open. Let the camera run down, and if it doesn't stop with the shutter open, wind the key one turn and let the motor run down again.

Of course, centering may always be determined by test shots. A good method is to use two rulers, one placed vertically and the other horizontally, at margin of title, and left in position until after the test strip is developed. The markings on the rulers photographed on the test strip will make it easy to figure out the exact size of the title at that camera distance, and also the exact location of the edges of the camera field. This can then be marked on the title board and the rulers removed.

There are a number of ways for centering the camera, for other than titling purposes, when camera is not equipped with a viewfinder adjustable for parallax. Two white dots, one near the front and one near the back, can be placed on the side of the camera horizontally level with the center of the lens, and two more dots similarly placed on the top of the camera, as shown

in Fig. 3. The front dot should be placed first, and the camera lined up so as to aim at some point known to be properly centered. This should be done on the titler and the center determined by any of the methods described above. Then the rear white dot on the side of the camera should be placed so as to be in line with center of title area vertically, and the rear top dot placed in line with center of title area horizontally. On some cameras the viewfinder is level with the lens laterally; on others it is level with the lens horizontally. In either case only one pair of dots would be necessary, as the viewfinder replaces the second pair. It is then an easy matter to sight along these dots to center a picture.

Another method for centering camera on titles and ultra closeups is to get an indirect viewfinder from an old still camera and attach it to a coupling that will enable placing it accurately in front of camera lens for centering. The viewfinder can be attached to a block of wood and the block trimmed on a lathe or with aid of a pocket knife until it fits front lens mount snugly, as shown in Fig. 4.

A viewfinder of this type will not reflect the true field of the lens unless made especially for the purpose, but will accurately show when lens is centered on the title or object to be filmed.

Information PLEASE

Projector-Printer (L. H. Zody, Brooklyn, N. Y.)

Q. Please tell me how I can use my projector as a printer for making duplicate prints of my 16mm films. How can I determine how much exposure to allow when making dupe prints this way?

A. A very practical method for converting one's projector to a printer appears on page 81 of the February, 1941, number of Home Movies. It is necessary to rig up a lamp of low wattage and to enclose same and its beam completely so no light will reach the raw film stock.

Another method involves using the projector with the regular projection lamp removed and a low-wattage lamp substituted; but this is applicable only where design of projector allows no stray light to escape.

Amount of exposure may be determined by making a few test strips, running them through projector at varying speeds or by adjusting density of printing light. Further data may be had by referring to article and illustration referred to above.

Projector Choice (H. M. Fry, Kansas City, Kan.)

Q. I'm planning to buy an 8mm projector and am trying to decide upon one of three makes. The make that appeals to me most is one of the most prominently advertised, yet one dealer insists that this machine will scratch and otherwise damage my films in a short time. The projector I like is a . . . What is your opinion of it?

A. When a salesman tells you that this projector will damage film, he is undoubtedly attempting to unsell you in favor of the equipment he represents. Obviously a reliable manufacturer who advertises his product so extensively is not expending good advertising dollars on an inferior product. If there's any doubt in your mind regarding a projector's performance, ask

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the dealer to demonstrate it for you and inspect the film used in demonstration before and after projection.

Hypersensitizing (W. C. Hodges, Lake City, S. C.)

Q. A recent article in Home Movies dealt with hypersensitizing Kodachrome film after exposure. Elsewhere I have read of hypersensitizing this same film before exposing it in camera. Which gives best results? Does hypersensitizing results apply equally to type "A" Kodachrome as well as to the outdoor type?

A. Hypersensitizing gives the same result with type "A" as with regular Kodachrome; permits reducing exposure about one stop; and gives the same results whether performed before or after exposing film. Some report that effect of hypersensitization diminishes rapidly when applied before exposing film, suggesting the necessity of using pre-exposure hypersensitized film as early as possible.

Wide Angle Lenses (R. B. Burwell, Niagara Falls, New York)

Q. Does not the use of a wide angle lens or the use of a supplemental wide angle attachment on a regulation half-inch 8mm camera lens cause objects approaching camera to appear moving at twice normal speed, and proportionately, wouldn't a 1" lens reduce apparent rapidity of approaching action one-half that obtained with regular half-inch lens? If so, cannot this feature of various lenses be used to overcome lack of variable speeds in the camera mechanism?

A. While it is true that

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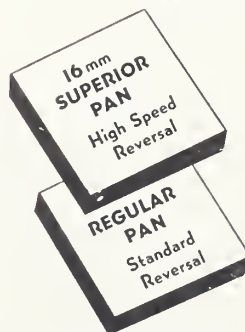
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use of a wide angle lens will tend to make objects seem to approach the camera at increased speed, it will not produce the same effect as obtained with slow motion photography because everything else within the scene will appear in proportion. You would not notice the rapidity of the approach of a moving object as much as when the same action is

filmed at eight frames per second speed. The use of lenses of various focal lengths cannot replace the results of filming at various shutter speeds.

Extraneous Noise (M. L. Brown, Glendale, Calif.)

Q. In playing phonograph records with projection of home movie films, the playing equipment seems to pick

up interference from the projector which is amplified through the speaker. Can this be remedied?

A. If the trouble is strictly electrical interference caused by the projector motor, your local radio man can install interference eliminators on your projection machine that will solve your problem.

Home-made fader for Keystone

• Continued from Page 218

begin, the clutch button is depressed, contacting the cam movement with rest of the mechanism. This moves arm controlling the lens iris, gradually closing the lens to f/16.

To complete the dissolve into succeeding scene, the lens is capped and the film wound back to original starting point, as determined by frame counter, by means of wind-back key shown in Figs. A and B, and again at "A" in Fig. 4.

The cam control "D" is turned clockwise this time until the lens is just about to open. Lens cap is removed; the clutch button depressed; and the camera started. It is necessary to watch markings on either dial or lens iris so that when mechanism has opened up lens to f/4, it may be stopped by throwing out clutch button "E". This permits camera to continue operating without further movement of the lens diaphragm.

This description and the plans which appear on opposite page apply only where an f/1.9 lens is used on camera. Cameras fitted with an f/3.5 or f/2.7 lens require gears of a different ratio to be used in the dissolve gadget inasmuch as movement of the lens iris is considerably less.

A brief description of the parts, as shown in the plans, may be helpful. The two plates housing the gear assembly are made of brass about $\frac{1}{32}$ " in thickness. Spacing studs, as shown in Fig. 3, are made of brass rod, tapped and threaded to take the necessary machine screws. All the gears are brass and 30 pitch. The three small gears on spin-

dles, A, B, and C, are 12 teeth each. The larger gear on spindle B is 40 teeth. Gears on spindles C and D are 48 teeth each.

This gear arrangement gives an area on the frame counter dial for a total of 80 exposures or 1 foot of film for each revolution.

DON'T MISS

the

JUNE ISSUE

of Home Movies. It's the big annual Vacation Number containing articles and useful data on making home movies during summer months. How to use filters; where and what to film; clever filming ideas and running gags for vacation and travel films—these are just a few of the subjects that will be covered in the

ANNUAL

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HOME MOVIES

Ready June 1st!

This dial was made of bakelite and the frame marks engraved by moving the camera one frame at a time.

Fig. 1 shows layout of housing plate next to camera. Fig. 2 shows how these plates are joined together with respect to camera; also manner of joining the complete gadget to camera by means of extension lugs shown at A and B. The lug B also serves as a terminal for the cable release used in starting the camera.

Details of the cam and related parts and also the collar which fits lens are shown in Fig. 5. This collar is made of fiber or bakelite and designed to press fit over the iris ring.

No effort is made here to present exact details or dimensions from which another amateur might build a similar gadget, for this would entail more space than is available. Our sole effort is to report upon this remarkable accomplishment and thus inform other amateur cinebugs what can be accomplished.

This same idea can be applied to many other cameras, notably the Victor and Bell & Howell 16 mm. cameras, and most of the 8 mm. cameras. Now that we have given a hint or two here, many cinebugs with a mechanical turn of mind will be able to carry on from this point, adapting the general principles of Moats' mechanism to the particular structural design of their respective cameras.

But for those who get stuck and want a little more data, Harold Moats, who lives at 878 West Marietta St., Decatur, Ill., will undoubtedly be glad to give it.

Movie of the Month

• Continued from Page 222

office, nervously removing his overcoat, and other bits of business intended to betray his fear of the ordeal ahead of him. There are other patients waiting, and each time the nurse thrusts her head in the door to summon the next patient, the husband responds, only to be told he must wait.

During this seemingly interminable period, he watches the other patients, among them a red-headed freckle-faced lad who emerges smiling from the extraction room; and another, being carried out feet first from the dentist's horror chamber.

When at last the nurse summons him to enter, the husband finds difficulty making his quaking legs support him; and as he enters the room, the dentist approaches with a leering expectant expression and bids him take the chair. The kerchief is removed and the dentist still wearing that nightmarish, leering expression, automatically examines the patient's jaw, then the tooth, finally bringing the drill into play.

Cutting to a closeup of the shelf before the patient, we are shown an assortment of tools—not the delicate silver-plated instruments we, who have visited dentists, so well know—but a machinist's hand drill, a wooden mallet, a cold chisel, and a pair of automobile pliers! At the sight of this, the patient squirms. The dentist takes the mechanic's drill and works upon the tooth. Next he reaches for the mallet and the chisel, and when the patient continues to wince, to slouch down in the chair as the tools are applied, he summons the nurse and handing her the mallet, bids her put the patient to sleep. This she does with a light tap on the head! A lot of hokum, but exceedingly well done.

Continuing the dream, the bad tooth is extracted—a huge thing about two feet in length, and when the patient awakes and takes a look at it, he faints dead

away, clutching the huge tooth in his arms.

At this point the story swings back to the patient's bedroom, where he's still sitting upright, head buried in the pillow clutched in his arms. Slowly he awakens from his dream. A smile breaks on his face as he feels his jaw, indicating the toothache has ceased. Jubilantly, he removes the kerchief from about his face, throwing it carelessly to one side, and thus striking his wife in the face with his arm.

Awakening with a start, she berates him for his clumsiness. Now it is she who has the pain! Reaching for the kerchief, she wraps it about her head, and just before the final fadeout, she turns toward her husband and mumbles something about a "big chump!"

As yet we have said nothing about the recording of sound, music, and commentary which Reverend Heisel also produced for synchronization with the screening of this picture. It was not submitted with the picture. Because of its obvious value, Heisel hesitated to send the original so far overland and is having a duplicate made to be submitted with the film for final judging in Home Movies' Annual Amateur Contest closing September 30th.

But we know it must have been made with the same infinite care, and that it will add considerable to this picture which easily stands alone as a silent movie.

Heisel relates: "I have a dual turntable and recorder on which I synchronize a running narrative and sound effects. The narrator is the husband in the story who starts out with, 'As I recall now, the little wife was just turning over. Her hand hit my pillow. She awoke with a start—she thought her husband was gone. Well, I wasn't gone—but I was going—up and down, with a toothache... etc.'"

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patient in the dentist's office. Throughout, a musical background is used—selections from the Nutcracker Suite."

Reversal of panchromatic film

• Continued from Page 220

than positive, it must be developed in total darkness. Also, developing will take longer. But, as with positive film, there are the same steps to be followed: the first developer, washing, bleaching, thorough second washing, the exposure to light, second developing, and the final rinse and optional hypo bath.

It is a general rule in all film developing that the faster the emulsion, the longer the developing time required. Thus, since positive film is relatively slow, it takes, for example, four minutes to develop. When developing panchromatic film, the time must be lengthened. There are two ways of doing this. One is to use the first developer in an undiluted solution, and the second is to prolong the developing time.

Some workers use the same formula for both positive and panchromatic films, while others believe a different formula should be employed. Positive film is contrasty, and in order to reduce this contrast in developing, a rather soft working formula is used. Panchromatic emulsions, especially the super-speed films, are inherently less contrasty and therefore a slightly more contrasty developer is required in processing them. The ordinary positive film developer can be made more contrasty by reducing the elon and increasing the hydroquinone quantities in the formula. The elon might be cut in half and the hydroquinone doubled. But before making such changes, the formula the processor is accustomed to is recommended for the first few rolls.

If the formula requires 4 minutes on positive film, 8 minutes is suggested for ordinary panchromatic emulsions, and 12 minutes for super-sensitive varieties. Or, the developer can be

We look forward with more than usual interest to the return and screening of this fine picture accompanied with the recording.

used full strength for 4 minutes on the regular pan and 6 on the super-sensitive.

It is advisable, with panchromatic emulsions, to carry out the first development in total darkness. But since winding film on a developing drum in a dark room is no cinch, a Wratten series III safelight may be used with perfect safety at a distance of four or five feet from the film.

After first development, film is washed and placed in the bleach. It will be found to require slightly longer to bleach out than positive film, but it should be left in the bleach until every trace of blackness has disappeared. The room light, which should be a 60-watt bulb suspended five or six feet away, can be turned on after the film has been in the bleach a minute or two. The bleach formula is the same as used for positive film.

After a thorough washing to remove the bleach (or in clearing bath, if one is preferred), the film goes back into the developer and remains there until black. It will be found to require about twice the time to darken as positive film. Should film appear slightly veiled, muddy, or discolored a weak hypo bath is recommended, as with positive film. After a thorough

washing, the film is hung up to dry. Drying, too, will require more time than with positive film.

Since there are hundreds of home processing formulas and methods, the extension of developing times mentioned can be taken only as a generality. A few formulas seem to take no longer on panchromatic film than positive film, but this can be considered the exception rather than the rule. However, the novice at panchromatic processing should try a roll in his regular positive formula at the extension of times here suggested, and any necessary changes can be determined after the film has been projected.

Most of the present-day anti-halation backings will come off during processing, either in the first developer itself or the bleach. Others are removable only with alcohol. If the backing hasn't disappeared by the time the film goes on the drying rack, try a vigorous rubbing on the back of the film with a wet sponge. If it remains, try alcohol. Users of panchromatic films which are intended for negative use and which have the backing in the celluloid base, will not be confronted with this problem.

Panchromatic films are, of course, more expensive than positive films, but their advantages are worth the difference in many types of filming. When the processing charge is included in the cost of the film, the home worker saves nothing financially, but he does have the fun of developing the film and also having it ready to project an hour or two after filming.

• All amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if only—will be mailed to amateurs submitting their films.

Exceptional films qualifying for

the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.



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OF MOVIE AMATEURS



Charters Ready

Official charters have been mailed to all 100% Reel Fellow clubs and chapters established to date. Each day's mail brings new requests from Reel Fellow groups desirous of setting up a new chapter and to these charters will be given as soon as qualifications have been approved by the secretary.

Anticipating much activity among Reel Fellows as summer returns and many embark upon vacation trips, there is increasing interest among filmers to join up with this fast-growing fraternity.

If you are interested in establishing the local chapter of Reel Fellows for your town or city, make request to the secretary of the Reel Fellows, care Home Movies, 6060 Sunset Blvd., Hollywood, Calif.

New Chapter

Newest chapter of Reel Fellows is that of Rochester, N. Y., right in Kodak City, where home movies were born, raised, and sent out into the world to make a name for themselves. Organized by Reel Fellow D. W. MacFarlane, the chapter includes the following members: Dr. John Schrieber, Mike Vastola, Mrs. Teresa Tesch, Mrs. Alice Warren, V. Crofoot, Otto Salm, Lou Rapport, Jerry Boulet, Wilford Uderitz, Lou A. Bab-bitt, Freddie Wilms, Joseph Marsy and Archie Bourbon.

Film Lauded

Reel Fellow E. M. Copp, Lubbock, Texas, reports: "I recently completed production of a film titled 'Pole-Top Rescue and Respiration,' a safety film depicting approved method for rescuing and lowering a

lineman injured in contact with high voltage lines while working atop power poles. As I am a lineman, this film was very interesting for me to plan and execute, and with the kind and able assistance of my fellow employees and the insurance company, I have a very interesting film completed.

"After several public showings of the film locally, it was sent to the head offices of both the insurance company and that of my employer, both of whom complimented me highly on my work. The greatest tribute, perhaps, is the fact that sixteen copies of the film are now being made for distribution and exhibition to various safety groups."

Spurred On

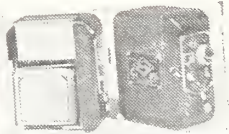
Not content to rest on his laurels, Reel Fellow Dudley S. Porter of Beverly Hills, Calif., whose film, "Fledglings," was nominated by Home Movies as the Movie of the Month for April, is already in production on another 8 mm. color film covering a new and hitherto unknown phase of plastic rehabilitation applicable to unfortunate victims whose facial features have been partly destroyed by cancer.

The subject of this film, plus the unusual treatment which Porter has prepared for it, promises one of the most outstanding amateur productions of the year.

REEL FELLOWS!

Continuing every month will be this new department. "With the Reel Fellows," chronicling the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this new organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

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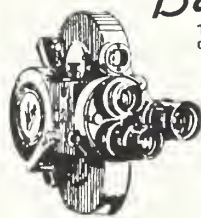
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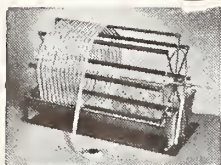
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Why not make a lecture film?

• Continued from Page 217

as "Singapore Joe," whose 16 mm. Kodachrome lecture films made a sensation this season throughout the West Coast. Lowell Thomas, the well-known commentator and writer, says: "He takes his audience 'back stage' to tell them the true story of the lands and peoples whom he photographs. His *Singapore* is truly . . . the most talked about film of the year." Rudolph Friml, famous composer, describes these films as "A gorgeous symphony in color."

Now let us see what Joe Fisher did to create this "most talked about film of the year." What magic powers did he wield over his large audiences to keep them spell-bound for over an hour and forty-five minutes at the super-critical Adventurers' Club, the huge Los Angeles Shrine Auditorium, Pasadena Civic Auditorium, Wilshire Ebell Club and many other big auditoriums, clubs and institutions all over the country? He did nothing but tell, simply and directly, the story of life and everyday happenings in his surroundings.

After many months of close friendship, I was able to drag the truth out of him: it all began as a hobby. As a prosperous business man in Singapore and the Malayan Peninsula, he used to spend his leisure time photographing the things he saw around him. For instance, he didn't let the 52 varieties of orchids which he raises, as another hobby, in the two-acre garden of his home go unnoticed. He photographed them from every angle at long, medium and close range. He emphasized the closeups of the magnificent blooms in order to show that the climate in his locale, without artificial aid or great expense, produces finer orchids than the best hothouse-horticulturist in any other country. He also made a camera record of Singapore and its everyday life from all angles, stressing the subjects which are

outstanding in that Crossroad of the World, such as the many native races and their religious ceremonies, dances and customs; the part the city plays as a naval and military base of vital strategic importance in the defense of the British Empire and as the outer defense of the United States. As an official, Divisional Air Raid Warden of the military home defense, he took advantage of his opportunity to portray the daily maneuvers of the home guard of the land, the sea and air; the harbor facilities, commerce and shipping.

All this, of course, was not accomplished in a day, a week or even a month, but over a period of years. In the normal course of his business, his hobby was carried on when and where time and circumstances permitted. As he had to travel widely in connection with his work, he took his cam-

era along and kept a 16 mm. motion picture diary of his journeys.

One of his most outstanding journeys was made when he was invited by the Imperial British Air Lines to be a guest of the line on a flight to London and back. In spite of limited hours, sometimes minutes, between stop-overs and refueling stations he miraculously caught the highlights of each particular city, town, village or seaport, which would have taken a professional camera man weeks or even months to cover. His shots from the air, when weather permitted, giving the general topography of cities, countries and continents added to the intimate closeups of typical architectural wonders and points of interest became of great importance in telling his story and made such a fascinating tale of a Twentieth Century Magic Carpet that he startled even the blasé Hollywood motion picture colony with his true records.

Exposure Meter Guide

Corrected April 1, 1941

	SCHEINER		WESTON			SCHEINER		WESTON	
	Day	Mazda	Day	Mazda		Day	Mazda	Day	Mazda
AGFA					GEVAERT				
16mm SSS Pan.	29	27	100	64	Super Reversal.	23	21	24	16
16mm Hypan.	24	23	32	24	Panchro.	20	18	12	8
16mm Panchromatic.	21	20	16	12	Ortho.	21	17	16	6
16mm Supreme Pan. Neg.	27	25	64	40					
16mm Finopan Neg.	23	21	24	16	GENERA				
16mm Positive.	12	8	3	..	Super Meteorpan.	27	25	64	40
16mm Plenachrome.	20	..	12	..	Super Panchromatic.	24	23	32	24
8mm Twin-8 Hypan.	23	21	24	20	Super Ortho.	21	17	16	6
8mm Filmopan.	18	16	8	5	Movetone Ortho.	19	13	10	3
					Semi-Ortho.	18	12	3	2
†DUPONT									
Reg. Pan (Rev.) Type 321	20	18	12	8	KINOLUX				
Sup. Pan (Rev.) Type 302	29	28	100	80	No. 1.	16	..	6	..
Superior-2 (Neg.-Pos. or Reversal) Type 301.	26	25	50	40	No. 2.	18	16	12	..
Type 314 Pan (Neg.-Pos. or Reversal)	21	20	16	12	No. 3.	26	24	50	40
Positive Type 600.	12	..	2	1/6	CONSUMERS				
Sound Recording Positive Type 601.	17	9	6	1	Ortho.	18	..	8	..
					Panchro.	23	21	24	16
EASTMAN					Colorchrome.	18	..	8	..
16mm Super XX Pan. ....	..	..	100	64	HOLLYWOOD				
16mm Super X Pan.	24	23	32	24	S. S. Pan.	26	25	50	40
16mm Safety.	20	18	12	8	Pan.	21	20	16	12
16mm Sound Pan.	23	21	24	16	Semi-Ortho.	18	12	8	2
16mm Pan. Negative.	23	21	24	16					
16mm Positive.	16	10	5	3	UNIVEX				
8mm Super X Pan.	23	21	24	16	Standard.	17	14	8	..
8mm Regular Pan.	18	16	8	5	Ultrapan.	20	18	12	6
Kodachrome (8 & 16mm).	18	14*	8	3*	GRAPHICHOME				
Koda. "A" (8 & 16mm).	12*	21	8*	12	Regular.	18	10	8	3
					Plus.	20	17	12	6
					Superpanex No. 100.	29	27	100	64
					Superpanex No. 24.	23	21	24	16
					Colortone.	18	10	8	3

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It would take volumes to describe all the interesting material he has recorded in his diary through the eye of his camera.

But don't let what I have told you in the preceding paragraph give you the impression that because your work does not require long, sensational business trips and you have neither time nor money to travel widely for pleasure, you cannot make a good lecture film. I assure you that although the travelogue sequence adds a great deal to the story, it is essentially nothing more than a splendid introduc-

tion. Life in Singapore, the main subject, holds the center of attention throughout; and the most interesting, valuable and artistic scenes are those Joe Fisher made right in his own back yard.

This shows clearly how, amid your familiar surroundings and everyday activities, and without hindrance to your work, you also can create a good motion picture lecture and make your hobby pay big dividends, perhaps even help you pull yourself out of an unforeseen, serious predicament, such as Joe experienced.

When Joe, a British subject, came to the United States some months ago on a holiday, he found that the war-time currency regulations made it impossible for him to draw necessary funds from his bank account at home and he was faced with the problem of finding a way to earn his livelihood. On thinking the matter over, he decided to capitalize on his hobby of amateur 16 mm. photography. From the above you can judge for yourselves the highly satisfactory results he achieved.

Theme music for vacation movies

• Continued from Page 227

the projector and dividing it into a number of sections, each consisting of but one basic mood. That done, I picked music to fit each. There was the sequence of the gang going swimming in Grand Lake for instance. When "Voices of Spring" was played along with it, the whole film seemed to take on new life. And after I tried Moussorgsky's "Khovanstchina" (sounds better than it looks!) behind the shots of our early morning hike up the mountain side, it was hard to believe that this was the same picture. With a huge symphony orchestra adding the lilt of rich melody, the sweep of violins and the crash of brasses, there was an entirely new dimension to my movie. Sound had made it a real production!

You'll be amazed at the way the right music can transform a simple landscape shot into a moment of surpassing beauty. Those odds and ends of pictures of the children will make sparkling entertainment, when coupled with a light, vivacious bit of melody. And, too, the audience won't grow restless from the constant projector noise, so long as there is colorful music to conjure aural delights that add to the beauty of your pictures.

The best results will not be had simply by getting a stack of "mood" records and playing one after another

until the film is finished. To be effective, each selection must be carefully chosen, and then played only so long as it fits the mood of the scene on the screen. When that mood changes, fade the record out and fade in another. If you have a microphone, the gap between record changes can be bridged with a few words of narration. Of course, if a double turntable is at hand, there will be no noticeable pause when cross-fading from one record to the next. For the technical details of planning and cueing, see "Music Hath Charms for Your Movies, Too" in Home Movies, February, 1941.

So that you may avoid the many hours usually necessary auditioning records in order to choose those most suitable for your movies, lists of selected records follow together with descriptions which I have catalogued as suitable for the types of home movies indicated:

For Movies of Mountains—

Try these selections:

"Siegfried Idyll" (Part 4), Col. 69638.

"Tales From the Vienna Woods" (Strauss), Vic. 15425.

"Sirens" (Debussy) Col. 69319.

"Khovanstchina" (Moussorgsky) Col. 67743.

"In the Mountain Pass" (Ippolitow-Iwanow) Vic. 12460.

Both "Siegfried" and "Vienna Woods" are good for scenic backgrounds—just a bit more color than neutral without becoming dramatic. "Sirens" is one of those ethereal Debussy

things, recorded with a chorus (but no lyrics) that makes it great for exquisite views. "Khovantchina" and "Mountain Pass" have more power, the first being especially suitable for a hiking sequence.

Is Yours a Seashore Vacation Picture?

If so, you'll like these:

"L'Arlesienne Suite" (Bizet) Col. 68744.

"Dance of the Hours" (Ponchielli) Vic. 11833.

"Nutcracker Suite" (Tchaikowsky) Col. 69803, 4, 5.

"Clouds" (Debussy) Col. 69319.

"Fingal's Cave" Overture (Mendelssohn), Vic. 11886.

"Rustle of Spring" (Sinding) Vic. 20121.

The first three are ideal for play scenes along the beach, shots of the children, fishing, diving and boating. "Clouds" is designed perfectly for cloud scenes and landscapes—you'll undoubtedly have several. A little more activity comes by way of "Fingal's Cave," which we'll earmark to use with seacoast views and boat rides. "Rustle of Spring" makes a good setting for hikes, countryside scenes and the like.

For a Cruise Picture—

The music will depend on the weather you encounter, but these will give you good choice:

"Peer Gynt's Home-Coming" (Grieg) Vic. 9328.

"Cavalleria Rusticana" (Mascagni) Col. 7200.

"La Mer" (Debussy) Vic. M-643 (3).

"Sea and Vessel of Sinbad" Scheherazade (Rimsky-Korsakov) Vic. 8696.

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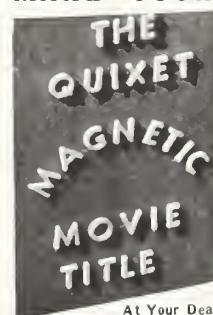
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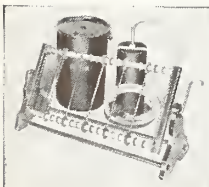
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"Barber of Seville" Overture
(Rossini) Col. 70704.

"Jewels of the Madonna"
(Wolf-Ferrari) Vic. 35976.

Let's hope the first selection is no prediction, for it's good storm music. Perhaps "Cavalleria" will hit more closely, with its rich, sweet melody equally good for a cruise or a pastoreale. "La Mer" is one of Debussy's best—very colorful. The "Scheherazade" excerpt has a rolling lilt. Somewhat on the brighter side are the final pair, to provide the variety you'll want.

A Summer Vacation in the West—

Try these with your film:

"1001 Nights" (Strauss) Col. 69563.

"Afternoon of a Faun" (Debussy) Col. 69600.

"Grand Canyon Suite" (Grove) Vic. C-18 (4).

"Swan of Tuonela" (Sibelius) Col. 11388.

"To a Wild Rose" (MacDowell) Vic. 1152.

"Voices of Spring" (Strauss) Vic. 4387.

"On the Steppes of Central Asia" (Borodin) Vic. 11169.

Strauss has that sweep of the wide-open spaces, while Debussy captures the inherent beauty of a setting in emotional melody. Grove makes the most of a superb western setting, and nothing could be finer than scenes of the "Grand Canyon" set to his music. More in the softly-voiced moods of landscapes, flowers, forests and hills are the Sibelius and MacDowell contributions. With "Voices of Spring" we have an excellent outdoor theme, and from Borodin's descriptive

pen comes a great bit of melody to typify desert wastes or the Dakota badlands.

It may be seen that many of these suggestions are interchangeable among the groups in which they have been placed. It is important for one to feel that the selection is just right, so a little time should be spent checking over all possibilities. By referring to the previously-mentioned article in the February issue, some 20 further listings will be found. In addition, here are recommendations for opening and closing selections:

Main Titles:

"Barber of Seville" (Rossini) Col. 70704.

"Paroxysmen Walzer" (Strauss) Col. 69759.

"Finlandia" (Sibelius) Col. 11178.

"Swan Lake" Waltz movement (Tchaikowsky) Col. 69358.

All four afford good musical introductions. Strauss opens into a grandiose theme, and Sibelius—in a magnificent number, lapses into the melodic theme after a 20-second fanfare. Following a brilliant 10-second fanfare, "Swan Lake" takes up a light melody into the waltz movement.

End Titles:

"1001 Nights" (Strauss) Col. 69563.

(Mozart) Col. 68017.

"Indian Suite" (MacDowell) Col. 69648.

"Eine Kleine Nachtmusik" (MacDowell) Col. 69648.

"1001 Nights" in the closing 25 seconds builds into a rich fanfare conclusion. Mozart, in the final 20 seconds,

lifts from light, airy melody to a full climaxing series of chords. From a light pizzicato portion, MacDowell sweeps into a grandiose exultant close. The usable portion lasts 43 seconds and concludes some 30 seconds before the end of the record.

It is a simple matter to choose the exact portion of the record one desires to play, by experimentally finding the beginning of the movement, stopping the record and marking across it with a soft wax pencil directly in front of the needle. Then by backing the record an inch or two, the needle will cut a groove through the wax to give positive identification of the position. When the time comes to cue in the record, set the needle in the groove, start the table and lift the record just off the table with fingertip. When thus released, the record will get up speed very quickly. Allow at least a turn or two for that purpose when first marking the groove. A little practice makes it very easy.

And so, this summer, when filming as you bowl along over the wide highways or when picking out a camp site for its photographic qualities, think of the way your pictures are going to appear this fall when you set them to music. Shoot with the music in mind. You'll double your vacation fun!

("Col." preceding catalog number of records indicates a Columbia recording and "Vic." a Victor recording.—Editor.)

Students take charge of viz-ed activities

• Continued from Page 230

entertainment films are screened in the school auditorium during the noon hour, at a two-cent admission charge. The funds derived from these are used to purchase new equipment for the school, and finance some of the club's activities.

As a reward for their work, the operators make a trip each spring to some place of interest. This year's trip will take them to Nela Park, General Electric research laboratory at Cleveland, where a day of educational demonstrations and entertainment has been planned for them. Other

trips have included inspection tours of the Ohio Visual Instruction Exchange at Columbus, and points of interest about the state capital.

Miller's successful formula of encouraging students to become familiar with operation of various equipment about the school, has carried over into several departments at Dover, one of the pioneers in the movement.

Not only does the school save the cost of hiring men to take charge of such equipment, and be directly responsible for its efficient

use, but the students themselves benefit even more by receiving highly specialized training not usually obtained in a high school education.

REVIEWS OF SCHOOL-MADE FILMS

Beginning with this issue, Home Movies will review films made by educators and students, awarding such films 1, 2, or 3 star leaders as is now being done with amateur's films. Educators and students are invited to submit their films freely for this service.

Parade films successful . . .

• Continued from Page 228

ently, these should be on both sides of the street, and if possible, one should be on the second floor of a building with quick access from one point to another.

Many parade fans like to select a filming location where there will be few spectators to interfere. Others prefer a crowded section, believing that the large throng adds color and life to the film. But whichever may be selected, the time of day must be considered so that the light will be in the cameraman's favor. If color film is anticipated, the vantage points chosen should be those in direct sunlight, while if black and white film is used, back-lighting will usually give a more dramatic effect and the positions should be studied from this angle.

If such locations are on private property, it is advisable to obtain the owner's permission to use that space on the day of the parade; also to make sure it will be open, as in the case when a second floor camera set-up is to be used.

Also, before the day of the parade, it is well to obtain as much information as possible on the parade itself, such as the length of time it will take to pass a given point, its various divisions, the number and types of floats, exhibits, and so forth that go to make it up, in order that the filmer may allot his footage to the sections he desires most to photograph. It is easy to expose a lot of film on a parade, and unless the shooting is mapped out in advance, the roll may be gone before the most interesting subjects appear.

On the day of the parade, arrive at the location early. Often last-minute changes are made by parade officials which may interfere with your plans. Actual filming can begin even before start of the parade. The mounted policeman forcing the crowd back to the curb makes an interesting opening. Two little tots nesting on the sidewalk for an un-

obstructed view or another little fellow being hoisted upon his daddy's shoulders creates the feeling that the parade is about to start. "It's coming," someone shouts, and at once a thousand heads turn towards the far end of the street. The alert filmer will catch such bits of human interest action.

The success of an interesting parade film depends upon the variety of shots that are obtained in filming it. Long shots, medium shots, closeups all are needed to make the film complete. Lens turrets fully equipped are a delight at a function of this kind, permitting the worker to shift at will from wide angle to telephoto—from long shot to closeup. They are all the more desirable when only one or two vantage points are obtainable.

From the information obtained before the parade, the filmer will know what sections of the parade he wants to film, and those he does not. Thus he may know when he must be alert with camera wound, and when he can change film or switch to other locations. A few shots from a second floor window, some from across the street, an occasional one shot with the camera on the street (for a worm's eye view), and now and then a shot showing the rear of a float, will break the monotony which nearly always results when only one angle and one vantage point is used.

No filmer, if he is a real movie maker, will forget reaction shots—the enthusiasm of the crowd, the smiles, cheers, flag waving, and the facial expressions of spectators who line the way. These need not be long. Two seconds is enough for most reaction shots unless, of course, they contain some kind of action.

Reaction shots of the spectators can most easily be made when some uninteresting section of the parade is passing. In this way the filmer will not lose any subject that he wants. Natural expressions are, of course,

the most desirable, and a telephoto lens is best adapted for this work. But without a telephoto, a shot taken when the subject's attention is riveted upon some portion of the parade can usually be made unnoticed. Reaction shots can, of course, be made all at one time, then spliced into the reel at intervals later.

Don't stop the camera with conclusion of the parade. After the last float has passed there will be a certain amount of confusion, and this will make a natural closing for the film. Perhaps a lost child is crying for its mother. The mother finds the little one and much gestured scolding ensues. There's a choice shot, but shoot it quick for it's over in a moment.

When the film is returned from the processor, project it and look at it objectively. Certain dyed-in-the-wool realists will not change the order one iota, for they insist upon showing the parade in its correct order of passing. If the film was carefully taken with a generous sprinkling of all kinds of shots, the film may pass exactly as taken, with only the insertion of a reaction shot here and there or the elimination of one or two scenes which are below par photographically.

Others will want to whip the film into the best possible form obtainable. This will mean placing the choicest views toward end of the film with the average scenes preceding. The continuity will be found to take care of itself pretty well, and if the long shots, the closeups, the angles and the reactions are all there, good continuity will be there, too.

A parade film usually tells its own story, and titles will seldom be required. The name of the parade and the date should precede it in typical main title style, and occasionally a descriptive title should explain or point out the most interesting floats or personages taking part.



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Star leaders awarded . . .

• Continued from Page 229

is especially true at the end. The story really ends—and with a fine surprise finish—when the bootlegger opens the grip revealing the puppy instead of liquor. But this filmer carried on a little further. He shows the sheriff walking back to town, then the bootlegger boarding the train; and there is a succession of three or four scenes showing the train disappearing in the distance. All of these can be eliminated with advantage to the story.

Titling: Also very good. All titles were neatly lettered, nicely centered, and well executed.

"ECLIPSE 1940" ★★★
50 feet 8 mm. Kodachrome—By C. S. D.

Continuity: This is a good documentary of a solar eclipse filmed in Kodachrome, probably one of the best ever filmed with an 8 mm. camera. The picture begins with scenes showing the sun rising, followed by shots of the moon. Following this are closeups showing a piece of glass being smoked for viewing the eclipse; then shots of several groups of people looking at the eclipse through various home-made contrivances—smoked glass, photographic film, etc.

Then there are a series of shots showing the eclipse in its various stages as it proceeds and recedes. Interesting are shots showing clouds passing before sun during eclipse.

At the end of the eclipse, there is a closing scene of a sunset which was very appropriate.

Photography: Photographing a subject of this kind does not involve any of the camera tricks necessary to the filming of other subjects such as the use of different camera angles or medium and closeup shots. All this filmer could work with was his telephoto lens and an appropriate filter. The important thing was to keep the subject in the center of the viewfinder at all times, a feat which this amateur accomplished very well. This may sound as though

it were a simple thing to do; but where the eclipse was shot at a speed of one frame every 10 seconds, considerable accuracy in moving camera was necessary to prevent a "jumpy" result. Photography of the scenes showing preparation of smoked glasses and of the spectators was very good.

Editing: Was consistently good and made interesting by frequent insertion of informative titles. In view of fact all scenes had to be used in the eclipse sequence, it is a well edited picture.

Titles: Well centered, composed, and photographed, the titles were ample and gave interesting information which heightened interest in the picture.

Equipment: Filmo Turret "8" equipped with $\frac{1}{2}$ " f/2.5 and 2" f/3.5 lenses; also tripod, and titler.

"SNOW TIME" ★★
300 feet 16 mm.—By G. R.

Continuity: This is a record of a trip to a ski resort, consisting of many fine snow scenes. Picture was ably tied together by showing the continuity of action of skiers and explaining such action with titles.

This eye toward continuity is evident in way filmer handled sequence showing start of ski train for the resort. He did not linger too long on this sequence, transporting the action quickly to the resort at top of mountain. Here the filmer's story is unfolded further in scenes showing friends romping in snow drifts, skiing, etc., and then closing with a short sequence showing the skiers boarding the train for the trip home.

Photography: This phase is probably the best part of the picture. There are some very fine shots which include backlighting, adding dramatic emphasis. Exposure was consistently good and camera steady throughout.

Editing: Shortening a few of the opening scenes would step up the pace at this point. Shots of the distant mountain ranges should be shortened. Mere three to

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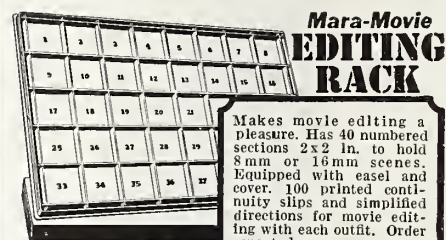
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five second flashes are sufficient. In some instances, titles are cut in at wrong point. Especially is this true in scenes where friends are romping in snow and title cut in after the scene. Cutting title into middle of the scene would improve greatly. Too frequently titles follow the scene referred to.

Titling: Aside from poor placement, as already described, titles were well worded, centered, and photographed.

Experimental Workshop

• Continued from Page 235

fects in true professional style. It permits placing screen on top of radio-recorder so that sound emanates from the logical point in the room—the projection screen.

By cutting in a rheostat or fading-switch into the circuit and extending it on a length of wire, the home projectionist is able to sit alongside his projector with microphone in hand and project oral commentary for his films along with the playing of recorded music. The fading control permits reducing volume of recording while operator speaks the commentary, and then returning it to normal pitch again.

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I find organ selections are the best recordings to play with this set-up, as repetition in the playing is not as noticeable as with recordings of orchestrations or instrumental music.

—Dr. A. T. Green.

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TEMPE: Tempe Cine Club (8mm and 16mm)—Howard Lindly, Sec'y, 103 E. 5th St. Meet 2nd Wednesday.

ARKANSAS

EL DORADO: The Camera Club of El Dorado (8mm and 16mm)—J. H. Holoway, Sec'y, 604 W. Hillsboro, St. Anne Apts. No. D.

CALIFORNIA

ALHAMBRA: La Casa Movie Club (8mm and 16mm)—H. P. Carnahan, 1004 E. Main. Meet 2nd Monday each month.

AZUSA: Sunkist Movie Makers of the San Gabriel Valley (8mm and 16mm)—Elbert B. Griffith, Sec'y, 708 E. Bonita Ave. Meet 1st Monday each month.

BERKELEY: Berkeley Amateur Motion Picture Club—Micky Ambrose, Sec'y, 1719 E. 15th St., Oakland.

BURLINGAME: Peninsula Home Movie Club (8mm and 16mm)—Thomas J. Branson, Jr., Sec'y, 125 Lorton Ave. Meet 1st and 3rd Tuesdays, Burlingame Recreation Hall.

EL MONTE: Cine Club (8mm and 16mm)—Mrs. Pegge Leahy, Sec'y, Anderson Photo & Gift Shop.

EL SEGUNDO: South Bay Camera Club—Heath L. Martz, Vice-Pres., 314½ Virginia St.

FRESNO: Fresno Movie Makers—R. C. Denny, Sec'y, 750 Vassar Ave.

GLENDALE: Snicker Flicker Club (8mm and 16mm)—N. Johnson, Sec'y, 1847 Pelanconi Ave.

HANFORD: Kings Camera Club—G. Meldrum, Pres., 206 W. Grangeville Blvd.

HAYWARD: Hayward Cinema Club (8mm and 16mm)—Harvey Reed, Jr., Sec'y, 230 Pearce St. Meet 2nd and 4th Thursdays.

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HIGHLAND PARK: Highland Park 8mm Club (8mm)—Howard Timmons, Sec'y, 4530 W. Avenue 41. Meet 2nd week of month.

INGLEWOOD: Inglewood Movie Club (8mm and 16mm)—Benton L. James, Sec'y, 411 W. Spruce St. Meet 1st and 3rd Fridays.

LOMITA: Lomita Cine Club—Baney C. Rieff, Sec'y, Box 652.

LONG BEACH: Long Beach Cinema Club (8mm and 16mm)—Raymond Fosholdt, Sec'y, 134 W. Broadway. Meet 1st and 3rd Wednesday each month at Y.W.C.A.

LOS ANGELES: Los Angeles 8mm Club (8mm)—Betty Barney, 138 N. Kilke Dr. Meet 2nd Tuesday each month.

Los Angeles Cinema Club (8mm and 16mm)—Jack Shandler, Sec'y-Treas., 553 S. Western Ave. Meet 1st Tuesday each month.

Northeast Home Movie Club (8mm and 16mm)—D. C. White, Pres., 5632 N. Figueroa St. Meet 3rd Friday each month.

Southern Cinema Club (8mm and 16mm)—Bill V. Fisher, Sec'y, 3911 Missouri Ave., South Gate. Meet 4th Tuesday each month.

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NORWALK: The Tri City Movie Club (8mm and 16mm)—Bert P. Teets, Sec'y, 804 Pine. Meet 1st and 3rd Wednesdays of the month.

OAKLAND: Bay Empire 8mm Movie Club (8mm)—R. J. Shattock, Sec'y, 4132 Opal St. Meet 2nd and 4th Wednesday of month.

The Greater Oakland Motion Picture Club (8mm and 16mm)—B. F. Pratt, Sec'y, 2039 Shattuck Ave., Berkeley. Meet 2nd and 4th Monday each month.

The Movie Crafters (8mm and 16mm)—Mrs. Clarence L. Brooks, Sec'y, 363 Orange St. Meet Piedmont Hotel, 3451 Piedmont Ave., each 3rd Monday.

PASADENA: Pasadena Movie Club (8mm and 16mm)—Lloyd G. Rittenhouse, Sec'y, 748 S. Marengo Ave. Meet 3rd Wednesday each month.

POMONA: Pomona Valley Club—T. J. Hebert, 155 S. Garey St.

RED BLUFF: Tehame County Movie Club (8mm and 16mm)—Hank Schafer, Sec'y, 415 Madison St. Meet every 3rd Thursday of the month.

• Amateur movie makers interested in joining a cine club may make inquiry of the secretary of the club nearest their vicinity whose headquarters are given on this page.

If you are interested in forming a new cine club, HOME MOVIES will be glad to assist you. You are invited to write to the editors for free data that will be of assistance to you in organizing a club.

Listing of additional clubs will be made to this directory from time to time

SACRAMENTO: Sacramento Movie Club (8mm and 16mm)—Wilfred Meacham, Sec'y, c/o Associated Oil Company. Meet 1st Thursday of month.

Sacramento Movie Forum—Harold N. Richards, Sec'y, 2427 W St.

Sierra Camera Club (8mm and 16mm)—John Pardee, Sec'y, 1207 K St. Meet 2nd Tuesday and last Thursday.

SAN DIEGO: Ryan Camera Club (8mm and 16mm)—A. C. Edmiston, 3553 Polk.

San Diego Cinema Club (8mm and 16mm)—G. E. Taylor, Sec'y, 4522 Utah. Meet 2nd and 4th Wednesdays each month.

SAN FRANCISCO: Cinema Club of San Francisco (8mm and 16mm)—Francis Hedrick, 89 Manor Dr. Meet 3rd Tuesday each month.

Cinemachanics Club of San Francisco—W. T. O'Dogherty, Sec'y, 1625 Lark St.

8-16mm Movie Makers (8mm and 16mm)—Margaret Bauer, 1080 W. 17th St. Meet 1st and 3rd Thursday each month.

Golden Gate Cine Club (8mm and 16mm)—Helen Hawkins, 666 Edinburgh St. Meet 1st and 3rd Wednesdays.

Sherman Clay Movie Club (8mm and 16mm)—Mrs. Kathryn Allbin, 47 White St. Meet 3rd Wednesday each month.

Silver Screen Players of San Francisco (16mm)—Bette Byers, Sec'y, c/o Eric Mawson, 237 Woolsey St.

Westwood Movie Club of San Francisco (8mm, 9½mm and 16mm)—Eric Umack, Sec'y, 1944 Ocean Ave. Meet last Friday each month at Community Building, Ocean Ave. at Granada Ave.

Western Union Movie Club (8mm)—L. W. Henry, Sec'y, 3260 Gough St. Meet 1st Tuesday each month.

SAN JOSE: The San Jose Movie Club—George Olcese, 415 N. 19th St.

SANTA ANA: Orange County 8mm Club (8mm)—Jack Kahler, Sec'y, 1512 Dresser St.

8-16 Movie Makers—Thelma Heath, 1028 Hickory St. Meet 1st and 3rd Thursdays.

STOCKTON: Port Stockton Cine Club (8mm and 16mm)—K. R. Oliver, Sec'y, 345 N. San Joaquin. Meets 2nd and last Thursday of each month.

Stockton Cine Club—Harold Liddicoat, Sec'y, 11 S. Hunter St.

TORRANCE: Torrance Camera Club (8mm and 16mm)—C. E. Moses, 1872 218th St. Meet 2nd and 4th Wednesdays.

VALLEJO: Vallejo Movie Club (8mm and 16mm)—Adeline Boyle, Sec'y, 717 Amador St. Meet 1st and 3rd Mondays.

WHITTIER: El Rancho Camera Club (8mm and 16mm)—Mabel Beck, Sec'y, 2241 Valle Drive, La Habra. Meet at Murray Ranch, Whittier.

COLORADO

DENVER: Bell Movie and Camera Club of Denver (8mm and 16mm)—E. H. Erodry, Sec'y, 931 14th St.

Denver Cine 8mm Club—Preston Hopkins, Sec'y, 631 E. Colfax St. Meet 2nd Monday each month.

CONNECTICUT

BRIDGEPORT: Monogram Movie Club.

BRISTOL: Bristol Cinema Club—Earle H. Sparks, Pres., 20 Good St. Meet 2nd Thursday each month.

HARTFORD: Hartford Amateur 8mm Camera Club (8mm)—George McGauley, Sec'y, 1214 Main St.

Harmony Cine Mats (8mm)—Paul Quintin, 169 Madison St.

Nutmeg Film & Reel Club—J. Philip Earley, Sec'y, 138 Main St.

MANCHESTER: The Manchester Cinema Club—Mrs. Thos. Hooley, Sec'y.

NEW BEDFORD: Greater New Bedford Movie Club—Percy Lord, Sec'y.

NEW HAVEN: The 8mm Movie Club of New Haven (8mm)—Syd Sidebottom, Sec'y, 29 May St., West Haven. Meet 3rd Tuesday each month.

NORTH GROSVENORDALE: Thompson Cinema Club (8mm and 16mm)—Ray Carignan, Sec'y. Meet 4th Wednesday each month.

as the data is received from club secretaries. Every amateur cine club in the United States, Canada, and Mexico is invited to participate. Clubs not as yet listed are requested to furnish the necessary information for listing.

Stars indicate clubs from whom club-produced films are available to other clubs on exchange basis on payment of transportation charges.

This directory is another of HOME MOVIES' exclusive services for the amateur movie maker.

STAMFORD: Stamford Cinema Club—R. Taylor, Sec'y, 65 South St. Meet 3rd Wednesday.

TORRINGTON: Torrington Cinema Club.

WATERBURY: The Brass City Chapter of Reel Fellows (8mm)—Luke Czarny, Sec'y, 26 Lyons Court.

DISTRICT OF COLUMBIA

WASHINGTON: National Capital Cinema Club (16mm)—Geo. D. Lane, 738 Numsey Bldg. Meet 2nd Thursday.

Washington Society of Cinematographers (8mm and 16mm)—Wilbur F. Comings, Sec'y, War College Dept. Meet 1st and 3rd Mondays.

Washington 8mm Club—Milton J. Pike, Sec'y, 1905 Locust Grover, Silver Springs, Md. Meet 2nd Wednesday each month.

FLORIDA

GAINESVILLE: Orange State Camera Club—Earl H. Jernigan, Pres., Box 587. Meet every other Tuesday.

JACKSONVILLE: Jacksonville Movie Makers (8mm and 16mm)—350 St. James Bldg. Frank M. Linville, 424 W. 17th St.

MIAMI: Miami Camera Club—Alfred Kahn, Sec'y.

Miami Movie Makers (8mm and 16mm)—Mrs. Paul Hockett, Sec'y, 1460 N. W. 38th St. Meet 1st and 3rd Monday each month.

GEORGIA

ATLANTA: Atlanta Movie Club (8mm and 16mm)—Douglas Cone, Sec'y, P. O. Box 74, Station C. Meet 1st and 3rd Friday each month.

THOMASTON: Thomaston Movie Club—(16mm and 8mm)—J. Lee Abernathy, Sec'y, 308 W. Main St. Meet every other Sunday.

TERRITORY OF HAWAII

HILO: The Family Movies Club—P. O. Box 106.

HONOLULU: Honolulu Amateur Cinema Club (8mm and 16mm)—Francis Williams, 4740 Farmers Rd. Meet 1st and 3rd Tuesday each month.

IDAHO

BOISE: Boise Camera Club (8mm and 16mm)—Mabel M. Sturgis, Sec'y, 1505 N. 15th St. Meet 1st and 3rd Tuesday each month.

NAMPA: Nampa Movie Club (8mm and 16mm)—Art French, Sec'y, c/o Northwest Photo Shop. Meet 1st Monday.

ILLINOIS

BERWYN: Suburban Amateur Movie Club (8mm and 16mm)—John Triska, Sec'y, 2415 S. Highland Ave. Meet 1st and 3rd Mondays each month.

CANTON: Canton Movie Camera Club (8mm and 16mm)—Lafe Drury, Sec'y, Main and Walnut. Meet 2nd and 4th Mondays.

CHICAGO: Camera Adventurers' Club (8mm and 16mm)—Mrs. Leslie Lehman, Sec'y, 4933 N. California.

Chicago Cinema Club (8mm and 16mm)—Isidore Vise, Pres., 20 No. Wacker Dr. Meet every Thursday night.

Chicago Cinematographers—S. F. Warner, 1538 Marengo Ave., Forest Park. Meet 1st Tuesday each month.

Circle Camera Club, 1400 N. Clark St. (8mm and 16mm)—E. J. Etges, Sec'y. Meet every 4th Wednesday.

Commonwealth Edison Camera Club—Arnold R. Hatch, 72 W. Adams St., Room 737.

Lane Tech Movie Club—A. P. Heffin, Sec'y, 2501 Addison St.

Metro Movie Club of Chicago—Kenneth L. Harbour, 1440 Thorndale Ave.

Shutter Snapper Club—Faith Church, Pine and Augusta.

Southeast Cine Club (8mm and 16mm)—B. Fox, Sec'y, 6900 Jeffery Ave. Meet 2nd and 4th Mondays each month.

South Side Cinema Club—Alice M. Stigers, 3825 W. 66th Pl.

Triangle Cinema League of Chicago (8mm and 16mm)—Leo Brooks, Sec'y, 1528 S. Harding Ave. Meet Sunday afternoons, once or twice a month.

Directory Of Amateur Cine Clubs.

Twin Eight Cinema Guild (8mm)—Charles Byron McDaniel, Sec'y, 737 N. Michigan Ave.

Westlawn Cinema Club—Walter Sengstock, Sec'y, 1517 S. Kostner Ave.
Windy City Movie Club (8mm)—Eddy Moore, Sec'y, 5449 W. Ohio St. Meet last Thursday each month.

HOMEWOOD: 3H Camera Club, Movie Division—George Durand, Sec'y, 1750 Linden Rd.

OTTAWA: Ottawa Cine Club—C. F. Grover, Sec'y.

PARK RIDGE: Northwestern Camera Club (8mm and 16mm)—Glenn E. Webster, Sec'y, 1010 S. Crescent Ave.

PEKIN: Pekin Cinema Club (8mm and 16mm)—Howard E. Miller, Sec'y, Box 262. Meet every other Monday night.

PEORIA: Peoria Cinema Club, Inc. 8mm and 16mm—Mrs. H. C. Rodenhouser, Room 805 Alliance Life Bldg. Meet every 3rd Tuesday.

ROCKFORD: Rockford Movie Makers (8mm and 16mm)—Betty Knudson, Sec'y, 1411 4th Ave. Meet 1st Monday each month.

ROCK ISLAND: Tri-City Cinema Club (8mm and 16mm)—Albert N. Mueller, M.D., 550 26th St. Meet 4th Friday each month.

INDIANA

ELKHART: Conn Camera Club—Florindo Vitti, Sec'y, Conn Entertainment and Athletic Ass'n.

FORT WAYNE: The Fort Wayne Movie Club (8mm and 16mm)—L. R. Brandberry, Sec'y, 1406 Kitch St. Meet 2nd Monday each month.

HAMMOND: Calumet Movie Makers (8mm and 16mm)—Gladys Patrick, Sec'y, 5411 Price Pl. Meet every 3rd Monday.

INDIANAPOLIS: Indianapolis Amateur Movie Club (8mm and 16mm)—Alfred F. Kaufman, Sec'y, 4623 N. Arsenal Ave. Meet 1st and 3rd Wednesdays each month.

Indianapolis Bell Camera Club (8mm and 16mm)—E. J. Rohrman, 2242 Union St.

Public Service Company Camera Club—James Genders, Sec'y, 4935 W. 11th St. Super-Art Productions of Indianapolis—W. Stuart Bussey, 17 E. St. Joseph St.

VINCENNES: Vincennes Camera Club (8mm and 16mm)—Robert M. Johnson. Meet 1st Thursday.

IOWA

DES MOINES: Y.M.C.A. Movie and Camera Club (8mm and 16mm)—Mrs. Geo. W. Cushman, Sec'y, 3425 Witmer Pkwy. Meet 2nd and 4th Tuesdays.

NEWTON: Newton Amateur Cinema Club (8mm and 16mm)—Merlin D. Willis, Sec'y, Box 665. Meets 2nd Monday each month.

SIOUX CITY: Amateur Cinema Club of Sioux City (8mm and 16mm)—Carl Gustafson, Jackson Hotel. Meet 3rd Tuesday each month at Hunt School.

KANSAS

PRATT: Camera Club (16mm and 8mm)—Benjamin F. Henry, First Presbyterian Church.

WICHITA: Wichita Amateur Movie Club (8mm and 16mm)—Miss Juanita Priboth, Sec'y, 3916 E. Lewis.

KENTUCKY

COVINGTON: Northern Kentucky Cine Club (8mm and 16mm)—Fred Londweh, Sec'y, 1056 Gramp St.

LOUISVILLE: Louisville Movie Club—Harold Rhodenbaugh, Courier Journal.

MARYLAND

PARKVILLE: Parkville Amateur Cinema Club (8mm and 16mm)—G. E. Aro. Sec'y, 2806 Linwood Ave.

MASSACHUSETTS

ATTLEBORO: Attleboro Movie Club—Francis J. O'Neil, 37 Pleasant St.

BOSTON: Boston Cinamateur Club (8mm and 16mm)—5 Dartmouth St. Meet 2nd and 4th Mondays.

HOLYOKE: Prospect Movie Camera Club (8mm and 16mm)—Henry M. Bader, Sec'y, 19 Charles St. Meet 1st Monday each month.

LOWELL: Lowell Amateur Cinema Club—Leslie R. Lawson, Sec'y, 311 Westford St.

LYNN: Greater Lynn Camera Club, Movie Division—Max Hurwitz, Sec'y, 46 Central Square.

NEW BEDFORD: Greater New Bedford Movie Club—Jim Whittaker, Sec'y.

PITTSFIELD: Berkshire Museum Camera Club (8mm and 16mm)—A. C. Hindle, Sec'y, 19 North St. Meet 2nd Wednesday each month.

SOUTHBRIDGE: ★Southbridge Amateur Movie Makers Club (8mm and 16mm)—Joseph R. Seremet, Sec'y, 124 Highland St. Meet 2nd Friday each month.

MICHIGAN

BATTLE CREEK: Photographic Society of Battle Creek (8mm and 16mm)—Neil E. Elliott, Sec'y, 215 Fairfield Ave.

DETROIT: Detroit Society of Cinematographers (8mm and 16mm)—Ruth Mulvena, 12663 Roselawn Ave. Meet 4th Monday each month at McGregor Library.

FLINT: Flint Amateur Movie Club (8mm and 16mm)—Eunice H. Knapp, 1703 Detroit St. Meet 1st Wednesday each month.

GRAND RAPIDS: Grand Rapids Amateur Movie Club (8mm and 16mm)—C. A. Storm, Sec'y, 1026 Thomas S.E. Meet 1st Tuesday each month at 52 Monroe Ave.

JACKSON: Jackson Amateur 8mm Camera Club (8mm)—Lila O. Redinger, Sec'y, 1040 S. Jackson St. Meet 3rd Friday each month.

KALAMAZOO: Kalamazoo 8mm Cinematographers (8mm)—Grant Kinch, Pres., 806 S. Park. Meet 1st and 3rd Thursdays.

LANSING: Capitol Movie Club (8mm and 16mm)—Frank Weinert, Sec'y, 200 S. Magnolia. Meet 2nd Monday each month.

Lansing Amateur Movie Club (8mm and 16mm)—R. Briggs, Sec'y, 316 Leslie St. Meet 1st and 3rd Wednesdays.

LAPEER: Lapeer Cinema Club (8mm and 16mm)—Peter Skeberdis, Sec'y, 1665 Imlay City Rd. Meet 3rd Tuesday of each month.

PONTIAC: ★Pontiac Amateur Cinematographers (8mm and 16mm)—Welton J. Jones, 583 E. Tennyson. Meet 1st Monday each month.

SAGINAW: The Saginaw Movie Club (8mm and 16mm)—Clarence R. Kreuger, Sec'y, P. O. Box 671. Meet every other Thursday.

ST. CLAIR: The St. Clair Camera Club—(8mm and 16mm)—S. A. Cartright, Vice Pres. Meet every 1st and 3rd Monday.

MINNESOTA

AUSTIN: Austin Camera Club (8mm and 16mm)—Lon Enochson, Sec'y, 205 N. 2nd St. Meet 2nd Tuesday each month.

MINNEAPOLIS: Minneapolis Octa Cine Guild (8mm)—A. F. Buckles, Sec'y, 5418 Edgewater Blvd. Meet last Tuesday each month.

Minneapolis Cine Club (8mm and 16mm)—Dr. Reinhold Ericson, Sec'y, c/o R. A. Riebeth, P. O. Box 22, Commerce Station, Minneapolis.

Suburban Cine Club (8mm and 16mm)—C. Manly Berry, Sec'y, 1523 Brook Ave. S.E. Meet last Thursday each month.

The Gopher Amateur Movie Club (8mm and 16mm)—Mrs. Norma Sjoquist, 4400 Nawadaha Blvd., Minneapolis, Minn. Meet last Friday each month.

ST. PAUL: Gopher Movie Club (8mm and 16mm)—Mrs. L. T. Thiets, Sec'y, 580 Wentworth. Meet last Friday of each month.

Metropolitan Cine Club (8mm and 16mm)—Dr. M. Martineau, Sec'y, 6 W. 6th St. Meet 1st and 3rd Wednesdays each month.

St. Paul Amateur Movie Makers (8mm and 16mm)—Walter Gayman, Sec'y, 314 W. Kellogg Blvd. Meet 1st and 3rd Tuesday each month.

MISSOURI

KANSAS CITY: The Jayhawk Movie Club (8mm and 16mm)—J. B. Elling, Jr., Pres., 710 Minnesota Ave.

Kansas City Cinema Club (8mm and 16mm)—Mrs. John C. Sherard, Sec'y, 2450 Agnes St. Meet 2nd and 4th Wednesdays.

ST. JOSEPH: St. Joseph Amateur Movie Camera Club (8mm and 16mm)—Ruthanna Beard, Sec'y, 610 E. Missouri Ave. Meet 2nd and 4th Wednesdays.

ST. LOUIS: Amateur Motion Picture Club of St. Louis (8mm and 16mm)—Miss Eloise Koch, Sec'y, 2738 Accomac St. Meet 2nd Wednesday each month.

MONTANA

BILLINGS: Billings Movie Club—Louis M. Moos, Sec'y, 311 Wyoming.

NEW JERSEY

BAYONNE: Bayonne Cine Club (8mm and 16mm)—Thos. A. Dolan, Sec'y, 232 Danforth Ave., Jersey City. Meet 2nd and 4th Fridays.

CLIFTON: Clifton Cinema Club (8mm and 16mm)—J. G. Elgersma, Sec'y, 43 Sears Pl.

EAST ORANGE: Cinema Club of the Oranges (8mm and 16mm)—Gordon T. Butz, Sec'y, 480 Clifton Ave., Newark. Meet 3rd Friday each month.

MAPLE SHADE: The Wedgewood-Draper Club (8mm)—William Hoover, Sec'y. Meet 2nd and 4th Wednesdays.

MAPLEWOOD: The Maplewood Amateur Movie Club (8mm and 16mm)—Mrs. Fred W. Miller, Sec'y, 13 Rynda Rd.

MILLBURN: Gibraltar 8mm Club (8mm)—M. H. Sanders, 85 Greenwood Dr.

NUTLEY: ★Cinemem Club of North Essex (8mm and 16mm)—J. E. Nestell, Sec'y, 18 Shepard Pl. Meet 3rd Thursday each month.

PASSAIC: Passaic Y. M. C. A. Cinema Club.

TRENTON: Trenton Movie Makers (8mm and 16mm)—Jules Y. Shein, Sec'y, 521 S. Warren St. Meet either 1st or 2nd Friday each month.

NEW YORK

ALBANY: Albany Cine Camera Club (8mm and 16mm)—A. J. Young, c/o Albany Hdwe. & Iron Co. Meet 2nd Tuesday each month.

BINGHAMTON: Cinema Club of The Triple Cities—Edwin Moody, Sec'y.

BRONX: Bronx Amateur Cinema Club (8mm and 16mm)—Nicholas H. Zella, Sec'y, 384 E. 193rd St.

BROOKLYN: Brooklyn Amateur Cine Club—Irving Pollock, Pres., 91-01 64th Rd., Rego Park, L. I. Meet every two weeks.

BUFFALO: The Amateur Cinema Club of Buffalo (6mm and 16mm)—Howard E. Evert, Sec'y, 276 Middlesex Rd. Meet 2nd Monday each month.

Niagara Cinema League (8mm and 16mm)—K. N. Hadley, Sec'y, 103 Villa Ave. Meet 3rd Wednesday each month.

ELMIRA: Southern Tier Cinema Club (8mm and 16mm)—Wm. J. McCarthy, Sec'y, 504 Dewitt Ave. Meet last Friday each month.

ENDICOTT: I.B.M. Cine Club (8mm and 16mm)—H. L. Read, Sec'y, International Business Machines Corp.

JOHNSON CITY: I. B. M. Cinematographer's Club—W. M. Muir, Pres., R.D. No. 2.

LONG ISLAND: Queens Cine Club (8mm and 16mm)—Jack Jacoby, 103-17 125th St., Richmond Hills, L. I.

MOUNT KISCO: Mount Kisco Cinemats (16mm)—Robert F. Gowen, Sec'y, Chilmark Park, Assinng, N. Y. Meet 1st Monday of each month.

MOUNT VERNON: Mount Vernon Movie Makers (8mm and 16mm)—N. W. Knight, Sec'y, 258 Westchester Ave. Meet 3rd Tuesday.

NEWBURGH: Newburgh Amateur Cinema Club (8mm and 16mm)—Robert S. Kelly, Sec'y, 217 North St. Meet 2nd Thursday each month.

NEW YORK CITY: Graphic Photo Guild—1924 Washington Ave. Nat Rosenthal, Recording Sec'y.

Metropolitan Motion Picture Club, Inc. (8mm and 16mm)—Robert M. Coles, Sec'y, 35 E. 20th St. Meet 2nd Thursday each month.

New York City 8mm Motion Picture Club—Walter C. Mills, 35 Park View Rd., Bronxville. Meet 3rd Monday.
Telephone Camera Club of Manhattan—Thos. G. Herendeen, Room 1958, 195 Broadway.

PEEKSKILL: Peekskill Sport Center, Inc., 830 South St.

ROCHESTER: Rochester Amateur Movie Club (8mm and 16mm)—D. W. MacFarlane, Sec'y, 52 Edgemond Rd. Meet 1st and 3rd Thursdays each month.

ROCKVILLE CENTER, L. I.: Rockville Amateur Cinema Club.

SCHENECTADY: Schenectady Photographic Society Movie Group (8mm and 16mm)—E. H. MacMullen, Sec'y, 13 State St. Meet 1st Wednesday each month.

STATEN ISLAND: Staten Island Cinema Club (8mm and 16mm)—Frank E. Gunnell, Sec'y, 34 Colonial Court, West New Brighton. Meet 2nd Tuesday each month.

Staten Island Movie Makers (8mm and 16mm)—Harry S. Wilson, Sec'y, 34 Rokeby Pl.

SYRACUSE: Syracuse Amateur Movie Makers (8mm and 16mm)—D. Lisle Conway, 111 Ruskin Ave. Meets every other Monday.

VALLEY STREAM, L. I.: Valley Stream Camera Club (8mm and 16mm)—John H. Trunk, Sec'y, 34 Cherry St. Meet 1st and 3rd Wednesday each month.

NORTH CAROLINA

MORGANTON: Morganton Camera Club, Movie Division—Edw. H. Hairfield, Jr., Sec'y, Box 793.

OHIO

AKRON: Buckeye Camera Guild (8mm and 16mm)—W. G. Marksby, Sec'y, 1080 Brown St. Meet every other Monday.

CLEVELAND: Aremac Club (8mm and 16mm)—W. J. Belinger, Sec'y, Box 2401, E. Elveland Sta. Meet every 3rd Thursday.

Cleveland Amateur Cinematographers (8mm and 16mm)—J. J. Worz, Sec'y, 3728 W. 136th St. Meet 1st and 3rd Wednesdays in Hotel Carter.

Cine Hobbyist Club (8mm and 16mm)—Mrs. R. Glazer, Sec'y-Treas., Central YMCA, Prospect and East 22nd St. Meet every Friday night.

COLUMBUS: Columbus Movie Makers—Arthur Robinson, Sec'y, 34 N. 3rd St.

DAYTON: Cinema Research Club (8mm and 16mm)—Edward A. Lucid, 1625 E. 4th St.

Dayton Cinema League—P. C. Beach, Sec'y, 2240 E. 5th St.

FINDLAY: Findlay Camera Club—Paul W. Miller, Sec'y, 402 S. Blanchard St.

GALION: Galion Camera Club (8mm and 16mm)—Mary Postance, Sec'y, 377 N. Market St. Meet 1st and 3rd Tuesdays each month.

HAMILTON: The Movie Makers Club—Clinton W. Bergen, Pres., 1269 Harmon Ave.

MANSFIELD: Mansfield Movie Club—Dr. L. B. McCullough, 78 Park Ave. W. MOUNDSVILLE: Trojan Production Co.—Jacquelyn Rusen, Sec'y.

MOUNT VERNON: Mount Vernon Camera Club (8mm and 16mm)—Frank J. Van Vorhis, Sec'y, 306 N. Main St. Meet 1st and 3rd Tuesdays each month.

NEWARK: Y.M.C.A. Movie Makers (8mm and 16mm)—C. I. Grimm, Pres., Arcade Annex. Meet 1st and 3rd Wednesdays.

NORTH CANTON: North Canton Cinema Club (8mm and 16mm)—R. L. Wearstler, Sec'y, R. D. 6, E. Maple St. Ext. Meet 1st Friday each month.

SPRINGFIELD: Springfield Flicker Club—Alfred W. Schmid, Sec'y, 17½ W. Grand Ave.

TOLEDO: The Toledo Cine Club (8mm and 16mm)—517 Madison Ave. H. Kline, Sec'y, 4613 Whiteford Rd. Meet 3rd and 4th Mondays.

WOOSTER: Wooster Amateur Movie Makers (8mm and 16mm)—Howard W. Keister, Sec'y, 218 W. University St. Meet 3rd Monday each month.

YOUNGSTOWN: Youngstown Amateur Movie Club (8mm and 16mm)—Fred Deiter, Sec'y, 52 Wesley Ave. Meet 1st and 3rd Mondays.

OKLAHOMA

NOWATA: Nowata Movie Club (8mm and 16mm)—Miss Thelma Hagan, Sec'y, 802 S. Peran St. Meet 1st Friday each month.

OKLAHOMA CITY: Movie Makers Club of Oklahoma City—Mary Francis, Sec'y, 312 Fidelity Bldg.

TULSA: Tulsa Am-mo Club (8mm and 16mm)—Ralph C. Crosby, Pres., 15 S. Sandusky. Meet 1st and 3rd Wednesdays.

OREGON

EUGENE: Cascade Lens and Screen Club (8mm and 16mm)—Lynn Harris, 1511 Moss St.

MEDFORD: Medford Movie Club (16mm)—Mrs. George F. Tucker, Sec'y, 37 Kenwood Ave. Meet 3rd Saturday.

NORTH BEND: Coos Bay Camera Club (8mm and 16mm)—Ernest Rollins, General Delivery.

Southern Oregon Cinema Club—W. Bernard Roberts, Pres., 922 Reddy Ave.

PORTLAND: Portland Cine Club, Inc. (8mm and 16mm)—Arthur E. Gibbs, Sec'y, 1925 N. E. Knott St.

PENNSYLVANIA

ALLENTOWN: Allentown Y. M. C. A. Cinema Club—Aral M. Hollenbach, Sec'y, 1229 N. 19th St.

EAST MCKEESPORT: Amateur Cinematographers of East McKeesport (8mm and 16mm)—J. J. Carbaugh, 914 4th St., East McKeesport.

LEBANON: Lebanon Valley Camera Club (8mm and 16mm)—George Kline, Sec'y, 470 N. 4th St.

NORRISTOWN: Mrs. Mary Leonard, Sec'y (8mm and 16mm), 618 De Kalb St. Meet every 3rd Monday.

PHILADELPHIA: 8-8 Club (8mm)—Mrs. Robert H. Connor, Sec'y, 6707 Linmore Ave. Meet 1st and 3rd Thursday each month.

★The 8-16 Movie Club—Harry G. Brautigam, Sec'y, 560 Marwood Rd.

T I T L E

Backgrounds

Philadelphia Cinema Club (8mm and 16mm)—George A. Pittman, Sec'y, 1808 E. Tulpehocken St. Meet 2nd Tuesday each month.

North End Cinema Club (8mm and 16mm)—R. C. Straka, Sec'y, 1711 Harpster St., N. W. Pittsburgh. Meet 1st and 3rd Tuesdays of each month.

North Borough's Y. M. C. A., 629 Lincoln Ave., Bellevue.

PITTSBURGH: Pittsburgh Amateur Cinema Club (8mm and 16mm)—Miss Rose Goldman, Sec'y, 319 Amber St. Meet 1st and 3rd Wednesday each month.

POTTSWOWN: Pottstown 8mm Movie Club (8mm)—Wm. J. Weiss, Sec'y, 874 N. Charlotte St. Meet 1st Tuesday each month.

READING: Berks Camera Club (8mm and 16mm)—L. K. Clouser, 410 N. 12th St. Meet 3rd Tuesday each month at 611 N. 11th St.

SUNBURY: Sunbury Amateur Cinema Club (8mm and 16mm)—David Lenker Sec'y, 346 Chestnut St. Meet 1st and 3rd Mondays.

SOUTH DAKOTA

SIOUX FALLS: Sioux Falls Amateur Cine Club—(16mm and 8mm)—H. E. Hanson Harold's, 308 S. Phillips Ave. Meet 1st Monday each month.

YANKTOWN: Yanktown Camera Club—Arthur J. Smith, Pres., 414 Capitol St.

TENNESSEE

JACKSONVILLE: Jacksonville Movie Makers, P. O. Box 56.

MEMPHIS: W. G. Snowden, Sec'y, Box 2073, DeSoto Station.

TEXAS

DALLAS: Dallas Cine Club (8mm and 16mm)—Mrs. E. B. Bryan, 411 S. Lamar St.

FORT WORTH: Movie Makers Club (8mm and 16mm)—J. C. Duvall, Pres., 604 Burk-Burnett Bldg.

HOUSTON: Houston Cine Club—Mrs. Rex Brewer, Corr. Sec'y, 1501 San Jacinto.

LUBBOCK: The Hub Cine Club (8mm)—E. M. Copp, Sec'y, 1608 23rd St. Meet every other Monday.

UTAH

LOGAN: Logan Amateur Cinema Club (8mm and 16mm)—Mrs. E. L. Hansen, Sec'y, Logan, Utah.

SALT LAKE CITY: Utah Amateur Movie Club (8mm and 16mm)—C. F. Solomon, Jr., Sec'y, 1471 Browning Ave. Meet 2nd Monday of each month.

VIRGINIA

LYNCHBURG: Hill City 8 Movie Club (8mm)—Nowlin Puckett, Corresponding Sec'y, 822 Floyd St. Meet once a month.

NORFOLK: Norfolk Amateur Movie Club (8mm and 16mm)—G. F. Keeley, Sec'y-Treas., 145 Granby St. Meet 3rd Tuesday each month.

WASHINGTON

CENTRALIA and CHEHALIS: Cine Club (8mm and 16mm)—Arnold C. Werner, KELA, Centralia. Meet 1st and 3rd Friday each month.

EVERETT: The Home Movie Club of Suohomish County (8mm and 16mm)—C. L. Arnold, Sec'y, Box 702B, Route 3. Meet 2nd Tuesday each month.

SEATTLE: Northwest Amateur Cinema League—Carlos E. Grant, 915 Green Bldg., Seattle, Wash.

Roosevelt Movie Club (16mm)—Jayne Stokes, Sec'y, Roosevelt High School, 2032 Franklin Ave. Meet every other Wednesday.

* **Seattle 8mm Club** (8mm)—W. B. Bowden, Sec'y, 546 Dexter Horton Bldg. Meet 2nd Tuesday each month.

TACOMA: Tacoma Cinema Club (16mm)—Don Flag, Sec'y, 829 S. Ferry St. Meet 4th Monday each month.

WALLA WALLA: Walla Walla Cinema Club (8mm and 16mm)—Cromie L. Wilson, Sec'y, 715 Catherine St. Meet 4th Monday.

WENATCHEE: Wenatchee Cine Club (8mm and 16mm)—Evelyn Shotwell, Sec'y, Box 920.

YAKIMA: Yakima Amateur Movie Club (8mm and 16mm)—William Hassell, Pres., 1208 W. Yakima Ave. Meet 4th Wednesday.

Amateur Movie Club: Paul Thompson, Pres., 709 S. 4th St.

WEST VIRGINIA

HUNTINGTON: Huntington YMCA Amateur Movie Club (8mm and 16mm)—James Warfuel, Sec'y, 629 6th St. Meet each 3rd Friday.

TRIADPHIA: St. Vincent's Cinematic Club—E. Dietrich, Rt. 1, Box 93.

WHEELING: Ohio Valley Amateur Movie Club (8mm and 16mm)—R. F. Rittenhouse, Sec'y, 521 Richland Ave. Meet every other Friday.

WISCONSIN

FOND DU LAC: Fond du Lac Camera Club (8mm and 16mm)—Miss Mildred E. Weber, Sec'y, 333 S. Marr St. Meet 4th Monday each month.

KENOSHA: Kenosha Movie Makers Club (8mm and 16mm)—W. J. Dorece, 6111 33rd Ave.

MADISON: Cine 8 Club—Ruth Hoffman, Sec'y, 535 W. Dayton St. Meet 1st Tuesday each month.

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Technical Achievement—For best contribution during year to Experimental Cine Workshop or best technical accomplishment in producing a contest picture—engraved trophy.

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CONTEST RULES

- Entries limited to 16 mm. and 8 mm. films. No 35 mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.

- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.

- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.

- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.

- Be sure to label your film reels and containers, giving your name and address and the title of your production.

- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

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home MOVIES

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ARTHUR E. GAVIN
EDITOR

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Phone GRanite 5149

NEW YORK OFFICE
Everett Gellert, 62 West 45th Street
Vanderbilt 6-5254

CHICAGO OFFICE
C. N. Burris, 712 Wrigley Building
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J U N E
1941
NUMBER 6
VOLUME VIII



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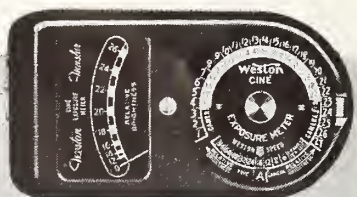
That's why the **MASTER** is so widely preferred as a traveling companion. Its many exclusive features such as . . . *improved exposure dial*, selective viewing angle, "high-light low-light" scales . . . all contribute in providing the flexibility and the convenience so essential for the widely varying light conditions encountered in summertime.

So be sure your vacation planning includes a **MASTER** . . . to be sure you return home with a *worthwhile photo-record*! See this and other **WESTON** models at your dealer's today, or write for illustrated literature. Weston Electrical Instrument Corporation, 585 Frelinghuysen Avenue, Newark, New Jersey.

WESTON

EXPOSURE METERS

INSURE PERFECT PICTURES WITH YOUR CAMERA



It's **NEW** to me . . . !

By CINEBUG SHOPPER



Wide World

Movie of The Year "America's Call to Arms" is the title of a special Castle Film released May 15th which depicts in stirring, swift action what boys and men from millions of American homes are doing in military training throughout the nation, on the sea, and in the air.

It can truly be called the Home Movie of the Year because it contains scenes highly interesting now and certain to be valued in years to come. Pictured above is just one of the many scenes which show Uncle Sam's newest military equipment in action. Here we see the "Jeep," most potent land machine of the Army in mid-air as it completes ascent of a hill. These machines attain a speed of 80 miles per hour and will be used for mopping up operations where lightning speed is essential.

Other action scenes show our air force in action; our navy in tactical maneuvers—in all a convincing movie that Uncle Sam is fast preparing for any eventuality that may arise from present world disorders.

Not only is "America's Call to Arms" recommended as a valuable document for the home movie library, but it is a timely film for educational screening in the schools of the nation.

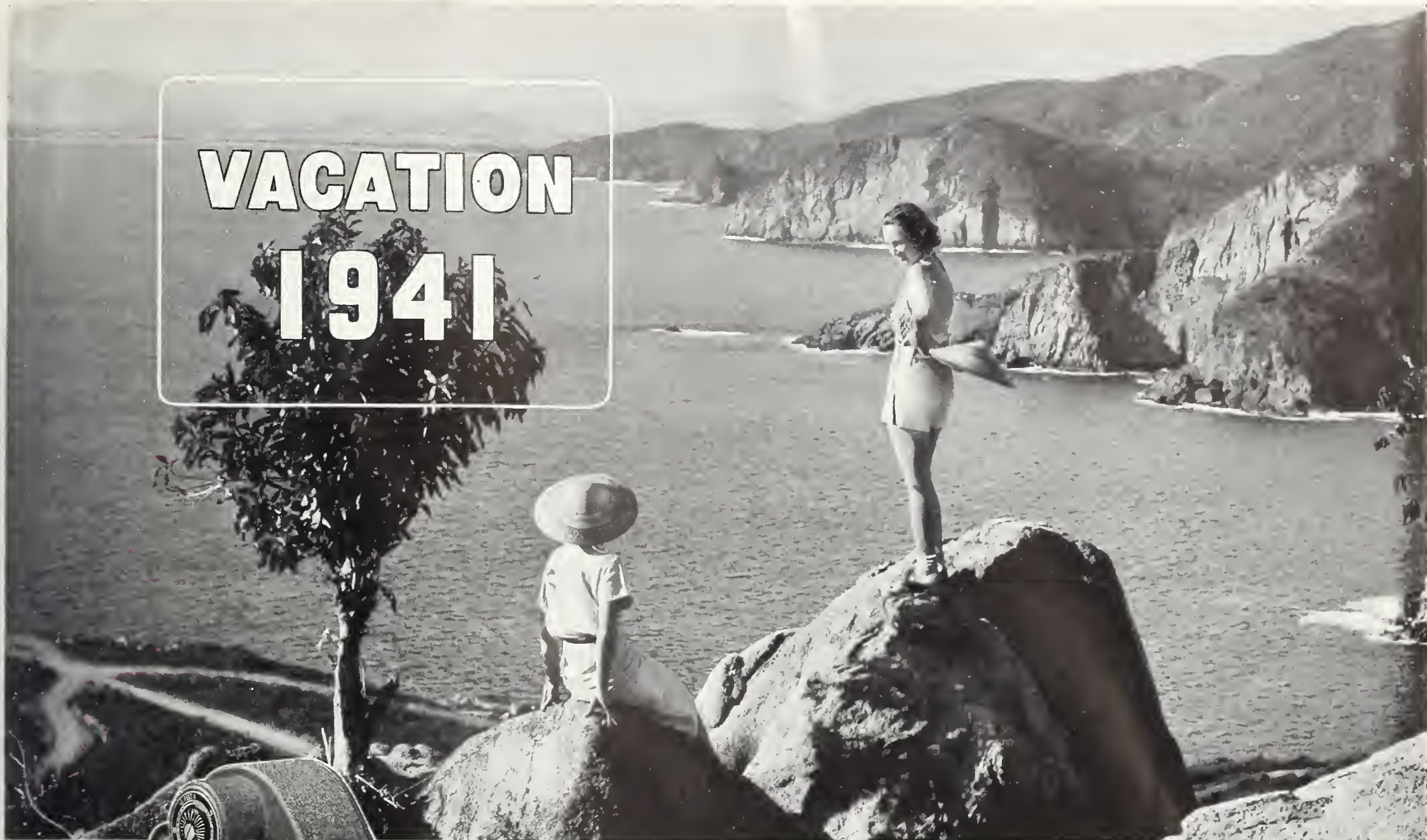
"America's Call to Arms" is available from dealers now in both sound and silent versions.

Processing Kits Of especial appeal to the increasing number of amateurs who process their own cine films is the Superior Home Processing Kits offered by Superior Bulk Film Co., 188 W. Randolph, Chicago.

Available are two kits: No. 1 with a capacity of 30 feet of single 8 mm. film requiring 1/2 gallon of solution, and Kit No. 2 with a capacity of 30 feet of double 8 mm. or 16 mm. film. This kit requires 1 gallon of solution.

Each kit contains a specially treated developing rack designed to insure complete development by manual agitation, a 50-foot capacity drying rack designed to compensate for film shrinkage in drying, a loading stand to carry the developing rack and drying rack, a chemical resistant tray with a lip to pour the solutions back into your bottles, a safe light and a viscose sponge. Nothing else to buy except a 1/2 gal. set of Superior Reversal Powders for Kit No. 1 or a 1 gal. set of Superior Reversal Powders for Kit No. 2. Full and complete instructions and formulae accompany each unit.

VACATION 1941



HAVE SOMETHING TO SHOW FOR IT!

★ ★ ★ TAKE COLOR MOVIES

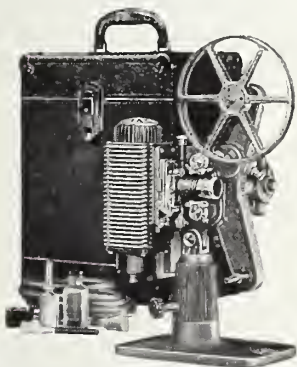
REVERE MODEL 88 CAMERA

Has five speeds, 8, 12, 16, 24 and 32 frames per second for normal action, ultra fast or slow-motion movies. Its exclusive sprocket film control forms loop automatically, controls the take-up and prevents gate strain. (No gate snubbing of film.) Built-in, optical viewfinder with large rear eye piece for easy sighting. Complete with Wollensak 12.5mm F3.5 lens in removable universal focus mounting, \$32.50; with fast F2.5 lens, \$44.50; with Bausch and Lomb 12.7mm F3 lens, \$37.50. Other lenses are also available: 12.5mm F1.9, 1" F2.7 and 1 1/2" telephoto F3.5 with focusing mount.

WITH
THE

Revere 8^{mm} CAMERA

When you bring back Revere color movies of your 1941 Vacation trip, you will have something to show for it that will give you pleasure for years to come. The Revere 8mm camera, with its five speeds, precision-built shuttle film movement, rotary disc shutter and fine lens, makes action pictures that you will be truly proud to show — movies that are brilliant, sharp and steady. You don't have to be an expert, either! The Revere is so simple to load and use that a school child can operate it. And yet its performance will satisfy the most critical. Because it uses inexpensive 8 millimeter film (10c per scene for black and white; slightly more for color), you can take plenty of pictures. See the Revere 8mm Camera at your dealer's today! Mail the coupon now for new 4-color folder!



Revere Model 85 Projector

and an extra optical viewfinder for telephoto lenses to bring distant scenes close-up. Complete with one Wollensak 12.5mm F2.5 lens, \$65.00.

REVERE DE LUXE MODEL 85 PROJECTOR

Show your new summer movies at their finest with this efficient Projector! Large 15-tooth sprockets, with roller type guides, enclosed chain and gear drive (no belts), automatic film rewind, beam threading light, duo-shield light diffuser, helical gear tilting device, de luxe carrying case. Complete with 500-watt lamp, F1.6 lens and carrying case, \$75.00.

REVERE STANDARD MODEL 80 PROJECTOR
Is also available, complete with 500-watt lamp and F1.6 lens, \$65.00.

REVERE MODEL 99 TURRET CAMERA

Offers the vacationist utmost versatility. It has all the basic features of the Model 88, plus a turret head for three lenses



REVERE CAMERA COMPANY • CHICAGO

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REVERE CAMERA CO.

Dept. 6HM, 320 E. 21st St., Chicago, Ill.

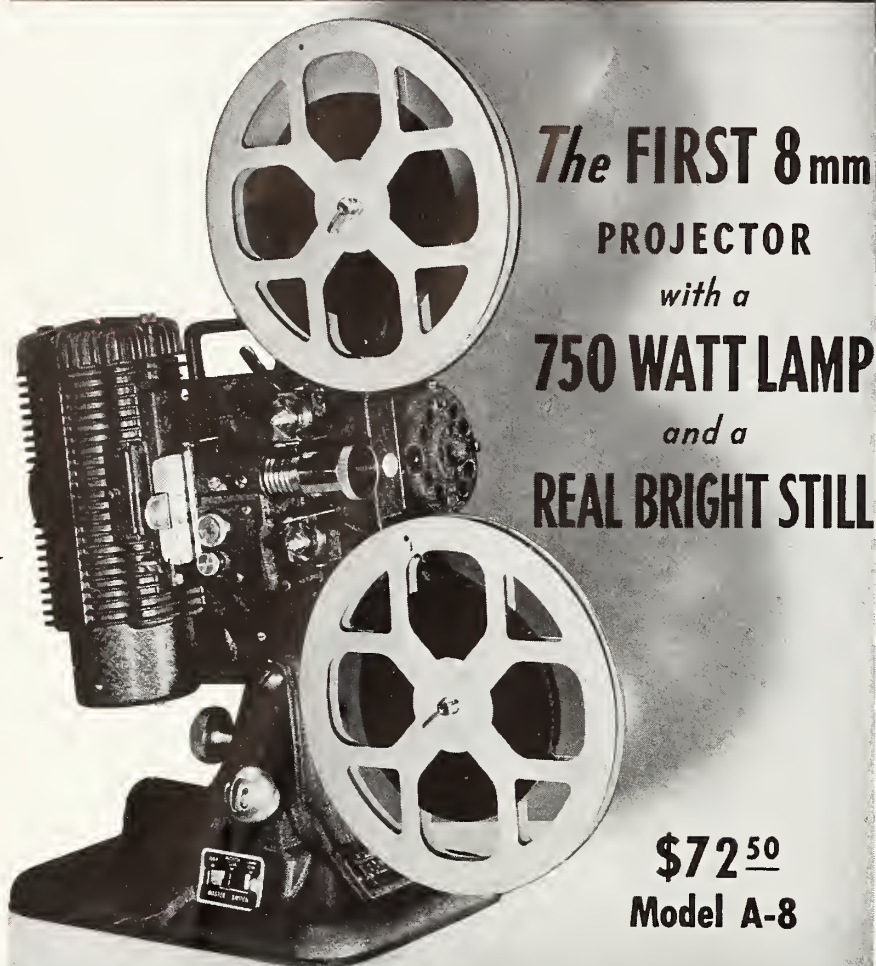
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Model A-8

— and that's not all . . . read and compare

- Reverse Pictures
- Geared Motor Drive
- F16 Lens (Wollensak with 100% rating)
- Removable Condenser Unit
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- 750 Watt Lamp
- Fast Automatic Rewind
- Micromatic Tilting
- Automatic Safety Shutter
- Cool Aperture Plate
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The Best 8mm Value Ever Offered

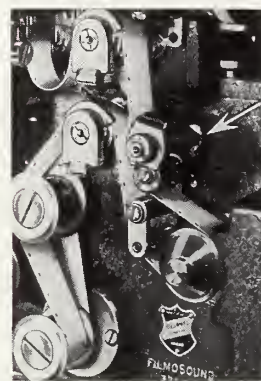
KEYSTONE

Send for literature on 8 and 16MM cameras and projectors.
Keystone Mfg. Co. Boston, Mass.

It's NEW

B & H Sound Stabilizer

Announced by Bell & Howell, Chicago, is an oscillatory stabilizer which completely isolates the stop-and-go film movement from the sound drum of the new Filmosounds.



Thus no variations in film speed ever reach the scanning beam where the sound is "taken off" the film and "flutter" is eliminated.

The announcement goes on to explain that as the film leaves the usual second sprocket, it passes through the new oscillatory stabilizer, where any remaining irregularities in film flow, no matter how minute, are first reduced to a still lower degree and are then completely absorbed from the film flow by an oscillatory movement operating on the principle that opposing forces that are equal, cancel each other. Thus, it is claimed, only a constant, even flow of film can reach the sound drum and the scanning beam. B & H claim that in this manner, the cause of sound "flutter" is killed at the source, and that Filmosound reproduction of music and the spoken word reaches the ear with a new fidelity, smooth and even to a degree hitherto unknown.

For further information, write to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

U. S. Lens Data

A method by which expert amateur photographers can determine the resolving power of camera lens has been developed by the National Bureau of Standards, the Department of Commerce announces.

Since it is not practicable at the Bureau to test continually the relative merits of different types and makes of photographic lenses, a set of charts and simple test methods to be used at home are offered. A description of a more elaborate apparatus to be installed by camera clubs for the same purpose is also included.

Circular C428, just released by the Bureau, outlines the method. Twelve accurately engraved test charts are included, which, when used in accordance with instructions, give a measure of the resolving power of any given lens, providing a quantitative measure for comparing the merits of different lenses.

It is believed that this method will be of timely value, since the introduction of the miniature camera has greatly stimulated interest in photography and has resulted in the development of a large number of amateurs, among whom are many skilled photographic technicians.

Copies of Circular C428 may be obtained from the Superintendent of Documents, Washington, D. C., at 40 cents each.

Carry-all Bag

A special sale on carryall bags especially adaptable for cine cameras and gadgets has recently been announced by Lafayette Camera, 100 Sixth Avenue, New York City. This carryall case, although made of genuine cowhide with a unique "open wide" zipper top, is, through an exceptionally fortunate purchase, priced far below the usual price for this quality of bag.

While they succeeded in making a reasonably large purchase of these bags, the quantity is limited, and Lafayette ad-



ANOTHER GREAT CASTLE FIRST!

"AMERICA'S CALL TO ARMS"



A 16 mm.—8 mm. MOVIE THAT WILL GO DOWN IN HISTORY!

Now! America's great new defense forces... thrillingly filmed for you and posterity in 16 mm. and 8 mm. movies!

The Army... the Navy and Marines... Uncle Sam's growing air force... parachute troops... Panama Canal defense... munitions factories... all stripping for action in this greatest hour in America's history!

Own this stirring, historic film if you never own another! Order from your photo dealer today! Use handy order form below.

FREE!

1941 CATALOGUE describing more than 100 Castle home movies... World News... Sports... Travel... Fun Cartoons! Send a postcard to your photo dealer or the nearest Castle Films' office for your copy today!

CASTLE FILMS

New York
RCA Bldg.

Chicago
Field Bldg.

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SEND THIS TO YOUR PHOTO DEALER TODAY!

Please send Castle Films' "America's Call to Arms" in size and edition checked.

<input type="checkbox"/> 8 mm. 50 ft. . . . \$1.75	<input type="checkbox"/> 16 mm. 100 ft. . . \$2.75
<input type="checkbox"/> 8 mm. 180 ft. . . . \$5.50	<input type="checkbox"/> 16 mm. 360 ft. . . \$8.75
<input type="checkbox"/> 16 mm. Sound on film 350 ft. . . . \$17.50	

Name

Address

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New Improved Master TITLEER

**America's Fastest
Selling Titler!**

Designed by Hollywood
Studio Technicians for
8mm and 16mm
Camera Users

NOTE THESE FEATURES!

A larger "field area" is created by photographing titles at a 12" distance. This larger area allows more room for hand lettering, printing, drawing, and special effects. Title cards may also be photographed at 4", 6" and 8" in addition to the 12" distance. ★★★★★ Zoom titles and superimposed titles are easily made on the Titleer. ★★★★★ Title backgrounds and animation sets appearing each month in Home Movies are readily accommodated. ★★★★★ Accurate alignment is assured with a custom-made camera base for your particular camera, eliminating all fuss and bother in lining up titles. Bases for all popular cameras are interchangeable on the Titleer. ★★★★★ All parts are adjustable on the Titleer base, making it ideal for table top copy work and ultra close-up photography. ★★★★★ Titleer may be used on any tripod or suspended in a vertical position.

INTERCHANGEABLE CAMERA BASES MADE FOR THE FOLLOWING CAMERAS:

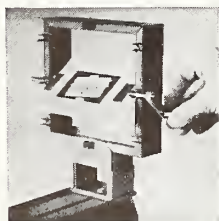
Bell & Howell 8mm	Eastman 8mm
Revere 8mm	Eastman Mag. 8mm
Keystone 8mm	Bolex 8mm and 16mm
Keystone 16mm	Victor 16mm
Bell & Howell 141	Eastman K
Bell & Howell 70-D	Eastman E
	Eastman Mag. 16mm

Complete with two auxiliary lenses,
celluloid target, instructions and val-
uable titling data.

\$7.95

LIGHT UNIT
\$3.50
EXTRA

TITLEER PROFESSIONAL ATTACHMENT



With this new attachment it is possible to make Turnover, Turnabout, Turnaround, Flop Up and Flop Down, Revolving, Horizontal and Vertical Scroll and Rolling Titles. Superimposed, Pushout or Wipe Off Effect Titles, Zoom combinations and many other professional titles. The Professional Attachment is instantly attached to the Cine Master Titleer.

Professional Attachment . . . \$4.95

TITLEER ACCESSORY KIT No. 1

Includes an 8" auxiliary lens, set of 25 Titles and Back-
grounds, a translucent screen for rear projection shots and
two sheets of clear celluloid for superimposed titles.
Complete Kit

\$195

HOLLYWOOD CINE PRODUCTS

3221 SOUTH FIGUEROA STREET LOS ANGELES, CALIF.

It's NEW

vises that they will be unable to secure more to sell at the present price. This is a result of the manufacturers having been forced to discontinue them due to pressure of orders for leather products for national defense.

Auricon "Blimp"

The Auricon Division of the E. M. Berndt Corporation, Hollywood, Calif., announce the marketing of a streamlined sound-proof "blimp" for use when making direct recorded sound films with the Eastman Cine Special. Of special interest to advanced cine-filmmakers and those engaged in production of industrial or educational sound motion pictures, this blimp is designed to permit the operation of camera and motor in the presence of the sound recording microphone.



The Auricon blimp provides for easy access to the camera for lens adjustment and threading of film, and the film magazines may be removed and exchanged without removing camera from the blimp. A window in side of blimp permits checking visually the film footage while camera is in operation. In front of blimp is window which opens on a hinge when camera is to be focused, exposure adjusted, or lenses changed. The window frame also acts as a sun shade.

Further details of this interesting new item of equipment is available to those who write direct to the manufacturer, 5515 Sunset Blvd., Hollywood.

Bulb Life Increased

With the transfer of the manufacture of Superflood bulbs to Wabash's recently acquired Birdseye Lamp Division, where new improvements are constantly being developed,

comes the announcement that the useful life of the Wabash Superflood bulbs has been materially increased.



Through the perseverance of its engineers, the life of the No. 1 Superflood has been stepped up from its previous life span of two hours to a new total of three hours, and the No. 2 Superflood, which normally lasted six hours, is now good for at least eight hours!

Besides this increase in life, tests at the Wabash laboratory have shown that these new long-life bulbs maintain their efficiency much better than their predecessors. The usual tendency of flood bulbs to lose a considerable amount of their light output after prolonged use, has been minimized, with the result that the new bulbs, in addition to lasting longer, also have a more efficient life. There will be no increase in the price of these bulbs.

Movie Range Finder

Goodspeed Sales Corp., 34 West 27th St., New York City, announces that the Goodspeed Cinefocus Coupled Range Finder for movie cameras is now available for a number of popular 16 mm. cameras fitted with f/1.5 or f/1.9 lenses.

The outstanding feature of this device lies in its ability to permit the cameraman to shoot normal-speed films in-

It's NEW

doors under poor lighting conditions and secure critically sharp focus with the speed lens at its widest aperture. This is particularly valuable when, for example, in photographing children in the home with the minimum of lighting equipment.

The price is \$24.00 plus \$3.50 installation charge for most models of Bell & Howell Fimo and Eyemo, Keystone, Victor, and many other cameras. One exception is most models of the Cine Kodak, which require a special, additional eye-piece. The price for these is \$27.50 plus \$3.50 installation charge.

At this time, Cinefocus Range Finders can be fitted only to normal lenses of $f/1.9$ and $f/1.5$ speed. At some future time, is said to be available for telephoto lenses. Those interested in this range finder send the camera to Goodspeed Sales Corp. for Cinefocus installation. For further details, write to the Goodspeed Sales Corp. Service Department.

New Maxim Meter

Maxim Instrument Co., Trenton, N. J., announce the new Maxim

Model "B" exposure meter which succeeds the popular early model of which thousands have been sold to both still and movie camera users. Improvements over the original model include: Revolving scales now made on durable chromium plated brass instead of celluloid. New greater exposure range from $1/1000$ to 240 seconds, graduating in half steps and including movie camera exposure settings. Stops from $f/1.5$ to $f/22$. And new film speed range from 1.5 to 400.

National distribution has been assigned to Raygram Corporation, New York City.



Hewitt Movie Titler

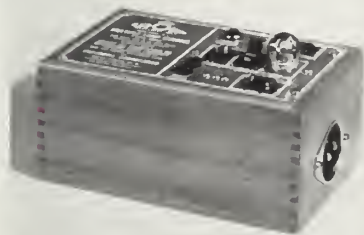
Bransby & Hewitt have introduced the Hewitt Movie Titler.

Outfit consists of 246 characters each three-quarters of an inch tall including upper and lower case letters, numerals and punctuation marks. Characters are precision molded of Kaolin composition and are three-eighths of an inch in depth. When photographed, it is said, they create striking third dimensional and shadow effects. Stick-on backs permit instant application to any surface. Hewitt Titlers are distributed in the east by Intercontinental Marketing Co., New York, and by Craig Movie Supply Co., Los Angeles, in the west.

Multiflash Unit

Of special interest to commercial, portrait, and news photographers is the Crown Multiflash Control Unit distributed by Fotoshop, Inc., New York City. The instrument pictured here, provides for making multiple flashlight pictures and is capable of firing from 1 to 40 flash bulbs in synchronism. Regular 110 volt current is utilized to set off the flash which is ample in power to insure identical flash period for all bulbs regardless of number.

Featured is a unique Neon circuit tester built right into the panel which insures against mis-firing and wastage of bulbs. The unit may be used with electromagnetic, mechanical, and manual flash-guns or in "open and shut" exposures. Further information is available by writing direct to distributor.



Your Summer COLOR Movies Need The Greater Light Reflection

of a **DA-LITE** Glass - Beaded SCREEN

(Reg. U. S. Pat. Off.)

Da-Lite's famous Glass-Beaded surface, reflecting maximum light without sparkling or glare, shows all shades, from delicate pastels to brilliant reds, yellows and blues, with "camera-eye" fidelity.

The Da-Lite Glass-Beaded surface is absolutely neutral in character. It not only makes all pictures (color and black and white) brighter and clearer, but it stays white longer. Ask your dealer for a Da-Lite Glass-Beaded Screen! Priced from \$2.00* up. Write today for new literature listing new low prices on many sizes!

DA-LITE CHALLENGER (shown above) — The only screen with all of these advanced features: "All-in-one" construction; square tubing in tripod and extension support; height instantly adjustable by releasing spring latch (no separate adjustments of case). 12 sizes from 30"x40" to 70"x94', inclusive, from \$12.50* up.

*Prices slightly higher on Pacific Coast.

DA-LITE SCREEN CO., INC.

DEPT. 6HM, 2723 NORTH CRAWFORD AVENUE • CHICAGO, ILL.

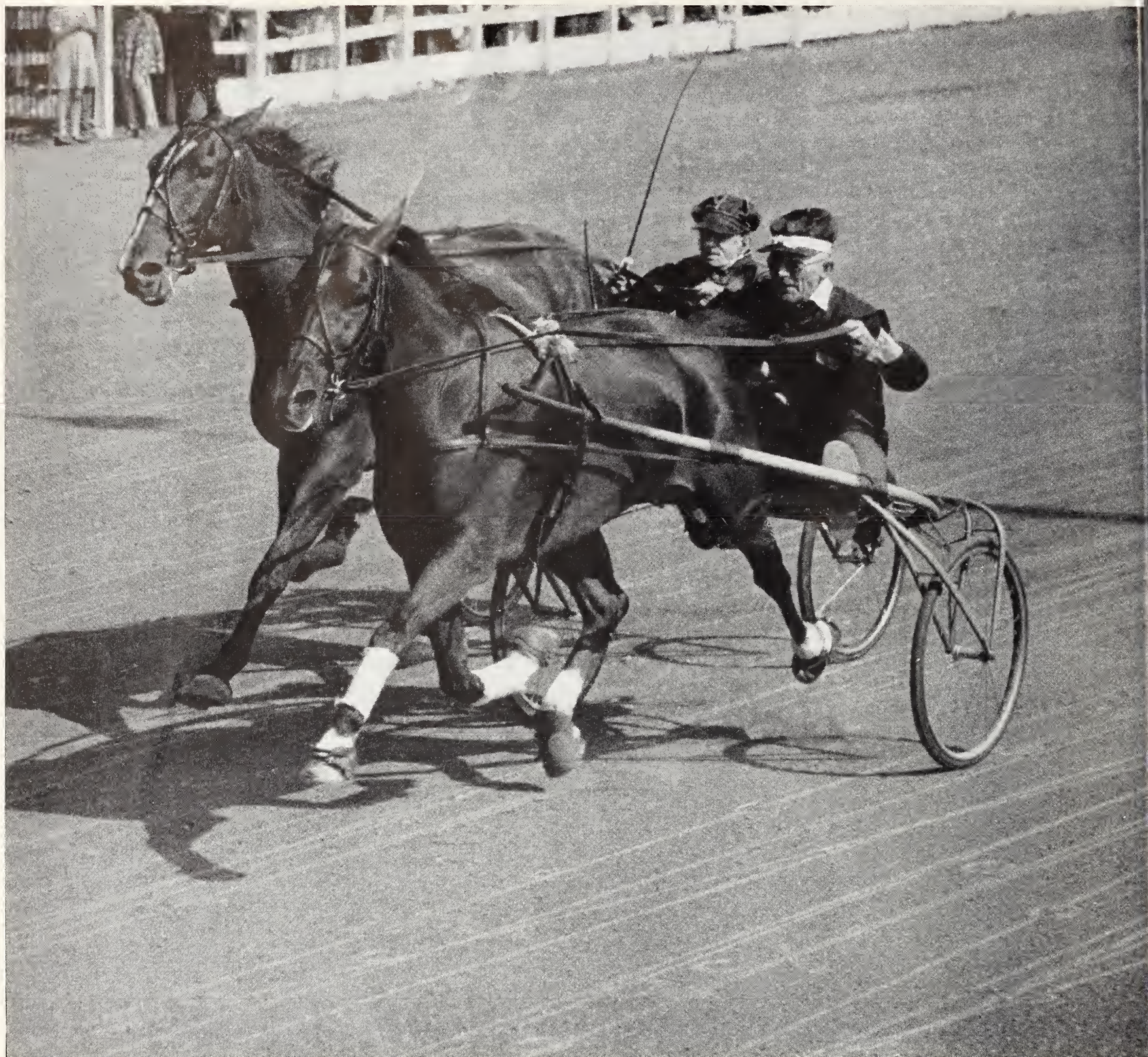


Photo Finish

There I was, right at the finish line ... when these two came down the home-stretch neck and neck. "Will I get it?" I kept thinking. "Will I get it?"

* * *

Of course he got it, and got it beautifully. You could, too, on Agfa's fast 16mm Panchromatic Reversible. This modestly-priced film has the speed and latitude to cover a wide range of sub-

ject material . . . plus excellent projection qualities. No wonder it's a favorite!

For outdoor movies in which orthochromatic qualities are desirable, many 16mm owners use Agfa Fine-Grain Plenachrome Reversible. You'll like its brilliant contrast, wide latitude, and full anti-halo protection. Both films come in 100-foot rolls (at \$4.50) and 50-foot rolls (at \$2.75). These prices include processing and return postage.

Agfa Ansco, Binghamton, New York.

Agfa
16mm Films

MADE IN U. S. A.





Home Movies

M A G A Z I N E



Subscription Order Form



HOME MOVIES

Published In Hollywood

JUNE 1941

SOME of the best vacation movies are "made" before the vacation trip begins. That is, they are so thoroughly planned out in advance that when shooting's done and the films are back from the processor's, there remains little more to do to make them interesting entertainment for our movie screen.

Preparation of a vacation movie ranges all the way from writing a scene-by-scene shooting script to planning gag or continuity ideas that may be used at intervals during the vacation filming, all of which serve to lift our picture out of the mediocrity of pot-shot hodge podge.

Determined not to return with reels of hit-or-miss scenes of this year's vacation, one amateur found a continuity idea in the photo album containing Kodak shots of his last summer's vacation trip. His plan, already in execution, is to make album pictures of this year's trip come to life on his movie screen. Not a new cinematic idea by any means, but the manner in which this filmer adapted it is quite novel.

"The start of my picture will show Dad inviting Uncle Jim to see the snapshots of our trip," this filmer explained. "They come into the house; sit down on the sofa; then Dad opens the album to the first page. My camera moves into a closeup of the page, then to a closeup of one of the pictures. Instantly the picture comes to life and the scene continues, building into a short sequence with explanatory titles, spoken by Dad, interjected to explain the action or locale.

"The method by which the album pictures were made to come to life in the sequences already filmed was by first taking a still picture of one of the album pages with Dad's finger pointing to one of the photos. This shot was enlarged to 16 by 20 inches. The picture area was carefully cut out, leaving the rest of the enlargement, including that of Dad's finger, representing a frame through which my vacation scenes were filmed. The frame was reinforced by cementing strips of cardboard at the back and the completed frame was the only 'prop' taken along on the trip.

"At the beginning of each sequence, the frame is set up in front of the camera within focusing range. On sunlit scenes there is sufficient depth of field so the frame appears satisfactorily sharp on the screen. In every instance the subject is focused upon—not the frame. It was found that the closer



C. B. Drummond

Best VACATION movies are plotted in advance . . .

By RUSSELL DICKSON

subject is to the frame, the better overall appearance of the projected picture.

"At each location where the frame is used to open a sequence, a still picture is first made of the scene which is to go into the album. After all of these stills are assembled on the album pages, the opening shots of each sequence are filmed showing Dad pointing to a picture as already described."

OBVIOUSLY the success of this idea depended upon careful planning and preparation before the vacation trip was started. This amateur had no idea of what he was to film on his trip, in fact because of the preparation he made in advance, he didn't need to. The "frame" idea fit every situation.

Another vacation filming idea that was carefully worked out by a couple before start of their trip involved the simple but appealing theme of their small son wanting to take their dog along. One of the early scenes in the picture shows the boy asking his father's permission, and the negative reply.

• The yearning of a boy for his dog furnished a pleasing thread of human interest which was woven through one amateur's vacation film to make it more than unusually interesting.

• Continued on Page 292

SCENERY *isn't all there is to shoot...!*

Going to the mountains for your vacation? Then star the family in your travel movie...!

By CURTIS RANDALL

A MOUNTAIN vacation offers about everything a cinefilmer could want in picture material for his camera. First, there is the long trip to the chosen vacation spot offering endless filming opportunities. Driving through the mountains we find grand vistas at every turn in the road—trees, mountain peaks, and streams; and perhaps fleecy cotton ball clouds scudding over the landscape. Then, upon arrival, there is the camping site, interesting new friends and possibly encounters with friendly animals as in Yellowstone National Park or Yosemite. Indeed, our greatest lament is frequently the dearth of film. There is so much to shoot which hardly could be anticipated, we find our film supply depleted—and often our funds, too!—before the most interesting incidents in our vacation occur.

Many of us are quite familiar with movies that have been made under such circumstances. They start out fairly interesting with some beautiful

shots made early in the journey, then the climax, if such it may be called—the finish of the reel in a series of frantic panoramas and short shots too brief for visualization. The filmer discovered, too late, his film supply was running low, so he crammed as much as he could on the footage remaining in his camera.

As a precaution against bringing back just such movies this summer, let's make definite plans in advance. First, after deciding definitely where we are to go, let's send away for travel folders that will describe the important things to be seen and the recreations offered at our selected vacation site. Then let's plan our film, using the travel folder somewhat as a shooting script.

Travel folders are written to attract tourists and vacationists and therefore the most important scenic and recreational attractions are described or illustrated. These are the highlights in the script—the important lens material for our movie camera.

Many planned vacation movies will have their beginning at home before the trip gets under way in cleverly plotted continuities. A vacation movie composed only of irrelevant scenic shots lacks interest. More acceptable is the movie with a thread of continuity running through it; a running gag; or it may be neatly tied together with clever, sometimes poetic, titles. At any rate, it should tell a story—have an interesting beginning and an end.

MANY vacation and travel movies begin with a series of shots depicting the packing of luggage, loading the automobile, and the eventual start so frequently depicted by closeups of turning wheels. Such an opening is good provided it is not too long drawn out—if too much footage is not given to it. An opening sequence of this kind is best done in montage or a series of quick, close shots.

Probably the next most frequently used medium depicting the travel en route is the camera shots made through the windshield from within the car. Serious disappointment can develop here if the camera is not held rigidly and the camera pointed straight ahead. Shots made from side windows turn out a blurred mass. If much shooting from the car is anticipated, it will be time and money well spent to rig up a substantial mounting within the car on which to anchor the camera.

A little time spent in brushing up on exposure

• Many planned vacation movies will have their beginning at home, before the trip gets under way, in cleverly plotted continuities.

Eastman Kodak Co.





Union Pacific Photo

technique will prove helpful in mountain filming. Two things most frequently not considered are the brilliant skies and the deep shadows of wooded glens or highways. In those scenes in which either predominates, an average must be struck in taking an exposure reading; otherwise the most desired portion of the scene may be over- or underexposed. Haze, too, is another bogey of high altitude filming, and this applies to either black and white or Kodachrome. For panchromatic films, use an ultraviolet filter, or one of the yellow, yellow-green, or red filters. For Kodachrome, use the haze filter supplied for the purpose.

IN scenic shots, composition plays an important part. Too frequently the traveling cinefilmer, coming suddenly upon an unusual panorama, will jump from his car, camera in hand, and shoot away with little thought to selecting the most advantageous spot from which to film the scene. Instead of shooting all scenes with camera on a level, set the camera at low or high angles frequently. This marks the scene as photographically different and adds much to composition. Always effective, too, are shots framed with overhanging foliage or by trees of artistic stature set in the foreground.

The angular shooting idea is also effective when filming roadside signs, mileage markers, etc. And one word about exposure on shooting these signs—particularly if they are white with black lettering: always underexpose slightly in order to bring out the lettering clear and sharp. Unless you do, glare reflected from the white background will diffuse the letters.

Mentioned earlier was the suggestion for planning one's vacation film with a semblance of plot or continuity running through it. Here's an interesting continuity idea that was used recently to start off a vacation picture with a bang and which sustained audience interest until the final fadeout:

A couple—husband and wife—start out on their vacation, car loaded with the usual baggage, fishing tackle, golf clubs, etc. As they proceed along the highway, the wife begins to worry—worrying if she forgot anything before leaving the house. She startles her husband with the question, "Did you tell the milkman not to leave any milk?"—and husband assures her he did. They travel a bit farther, then she asks if he turned off the water heater. Later she asks if he put her dressing set in the bag; did he remember to telephone mother; to tell the paper boy not to leave the paper; did he lock the cat in the house—or leave the poor crea-

• High in the mountains is the place to bring telephoto lenses and filters into play to secure those breathtaking scenes that thrill one's cinematic soul and bring murmurs of delight from our audience.

• Continued on Page 296



• Photo at left is excellent example of increased detail to be gained by shooting scene at right time of day. In this case, picture was made in late afternoon, when extended shadows added interest to scene.



Eastman Kodak Co.

Bring 'em back a LAUGH in your beach-vacation movies!

By WARREN GARIN

WHETHER you go to the beach this summer to romp in the cooling surf, bask in the warmth of clean beach sands, or to acquire your seashore tan in a lazy admixture of both, there'll be movie-making opportunities galore for your cine camera. Beach movies can easily be the highlight of your entire year's filming activity. The rolling surf, interesting beach crowds, the gay colors of beach umbrellas or cabanas, and not the least—the gay bathing costumes—provide plenty of color whether you film with Kodachrome or good old panchromatic.

Besides the gay and colorful atmosphere, of course, there is something more important to be considered if your movies are to prove everlastingly interesting; and here we are again, harping on that same subject—"plan your vacation movie in advance."

All right! Suppose you aren't a story writer; a plot-thinker-upper! Suppose we give you a few ideas that will make your beach movies interesting beyond the fact that they will be a movie record of your vacation. Nowadays most of us want to make movies that we'll get a kick out of next year and the year after that. So to insure this, let's begin and do a little constructive planning now.

If one's desire is to make a plain documentary of the vacation trip starting from the moment the car leaves the driveway, that's OK; but why not start at this point with a running gag that can be threaded into the story as you film? For example, if you're the man of the house, you'll gallantly let the joke fall on yourself. You're allergic to sunburn, and you've taken all necessary precautions to avoid it during your stay at the beach. In one of the early scenes prior to the departure you are shown carefully putting a bottle of sunburn lotion in your luggage. Make it a big bottle. The more ludicrous it looks, the bigger the laugh. Add to the

things you will take along, a long-sleeved sweater, a beach robe, a sun hat, and a pair of sun glasses. Of course, your wife will be shown kidding you about all of these things, but you pack them away just the same. You "ain't gonna get no sunburn, vacation or no vacation"!

WHILE unloading the things at the beach, you drop the suitcase and break the bottle of sunburn lotion. This means you must wear the beach robe

• Continued on Page 302

• A high shot like this is a good opener for introducing locale of your vacation movie. Scenes made from unusual angles command interest and elevate a picture from the mediocrity of one-angle camera shots.





Ross Madden

SUMMER TIME *is* FILTER TIME!

By WILLIAM J. BORNMAN

WITH summer comes a re-kindling of interest in filters—those colorful little discs of glass which may be placed before the camera lens to make it do magic things to the emulsion on the film. To many amateurs, the use of filters has always seemed an advance step in cinematography fraught with uncertain results. And this uncertain feeling has, as its origin, the many technical treatises and discussions that are far too little understood by the man only recently coming into ownership of a movie camera.

With the increasingly wider use of Kodachrome film, there are many cine fans who care not one whit about a filter because color filming, with perhaps one or two exceptions, requires no use of filters. The exceptions are when indoor type Kodachrome is to be used outdoors,

or when outdoor Kodachrome is to be exposed indoors under artificial light. But in spite of the popularity of color film, the number of cine cameraists who'll shoot black and white film this summer is legion. Among them are the great many who have come to use positive film as a means of getting a little more mileage out of their cine hobby with a minimum of drain on their pocket-book. These are the fellows who film for fun and care not too much about artistic results.

Mostly, the positive shooter processes his own film and it is in this subdivision of the cine hobby that he has found an added interest that can only be sustained through continued use of positive film. Naturally, having attempted to achieve with positive everything he may formerly have accomplished with films of faster panchromatic emulsions, it is hardly startling that the positive filmer has also experimented with filters.

I HAVE successfully used yellow, green, and light red filters with positive film. The ideal filter for positive, I found, is that graduated from clear glass at the bottom to a yellow tint at the top. In order to use this filter successfully, it should be square cut and about 2 by 2 inches in size, as it must be placed at least two inches ahead of the lens in order that its graduated area will have the desired effect upon all of the scene. Used immediately in front of the lens, relatively little of the graduation—if any at all—would affect the scene, so narrow is the scope of the lens at this point. Inasmuch as this type filter is not the most practical for the average amateur to use, consideration will be given to use of the full-tint filter discs which may be snapped over the lens.

Theoretically, any filter will hold back not only the sky but also the foreground. If the exposure is increased to hold detail in the foreground, then the sky will be burned out. The solution in such case is to use one of the lighter filters.

Let us imagine we are out in the country and we

• Continued on Page 295

• Filtered skies and cloud effects greatly enhance composition of any outdoor scene, as may be observed from illustration above. Photo at right is enlargement from scene made on positive film in which a Kodachrome filter was used before the lens, proving that filters can be used with good results with positive film.

Bornmann





Photographed on Agfa film

MUSIC *furnishes plot for* OUTING *film*

THEY'RE novel . . . exciting . . . fun to make and show! That's what you'll say about "Home Moviettes," the newest diversion for amateur cine fans. They're the answer to that old problem: how can I make my films more interesting?

Imagine a streamlined four or five minute feature, synchronized to a beautiful musical score, and you have a hint of the thrills in store when your first "Home Moviette" is shown to your friends. Since much fine music conjures up colorful scenes to the imagination, it is an ideal companion for motion pictures. But thus far music has been mostly used to fill in behind already completed films. With "Home Moviettes," however, we borrow both mood and story from the melody and plan our picture to match the orchestra's sweeping chords, its delicate reveries. It is as if the conductor sat down to write music especially for your movie. But that doesn't mean that a "Home Moviette" is expensive or difficult to make and, to prove it, here's the plot, musical data, and preparation data for making one.

Plot: Our first "Home Moviette" is a Sunday outing story, such as you've probably intended to film, but for which you couldn't figure a plot. Well, that worry goes out the window, because we really don't need an extensive plot. A thread of continuity plus a running gag tie the scenes together; the family will provide fun its own way, and the music will lift it far out of the class of other pictures.

Music: To begin, get the new Andre Kostelanetz

By MAURIE WEBSTER

"Home Moviette" ideas originate in phonograph recordings

record medley of "Beautiful Dreamer" and "Massa's in de Cold, Cold Ground" (Columbia recording No. 7372). Kostelanetz is one of America's true musical geniuses today, and his arrangement of these two Foster favorites is a superb example of modern music. It might have been written for such a movie as suggested here, with the rich strains swelling from sentimental moods to bright, carefree strains to suggest a holiday in the country.

THE scenario matches each change in the music to produce an amazing result on the screen. Listen, as you play the record, to the way the music tells our story. Incidentally, this "Home Moviette" has been so constructed you can make scene changes that will adapt it to your own needs so long as the basic time structure is maintained.

Preparation: Immediately following the scenario is complete information for preparing and synchronizing film and record—a process which requires no expensive equipment and not a great deal of time. Sound too easy? Well, it's true!

Main title: "LET'S HAVE A PICNIC!"

NOTE: Each of the following sequences is marked

• Sunday picnics are fun; more so when they call for home movies of the event. But think of the added punch when such movies are filmed with a plot inspired by a musical recording—then screened in accompaniment with the music!

• Continued on Page 301

TROPICAL ECSTASY



MOVIE of the MONTH

By J. H. SCHOEN

"DRAMA in a Fishbowl" might well have been the title of "Tropical Ecstasy," the 16 mm. Kodachrome movie which has been selected as the Movie of the Month for June, for drama it is—a piscatorial seven-round bout between two fighting tropical fish, ending in death for one of the adversaries.

Dr. R. E. Gerstenkorn, Beverly Hills Reel Fellow, will be remembered by many as the producer of another Movie of the Month, "The Cauldron," selected for this honor by the editors in January, 1940; and when he chose an aquarium of tropical fish as the subject for his latest home movie, he little realized the potentialities for making a highly interesting motion picture.

The picture opens with a study of various types of tropical fish and several scenes are devoted to each of the species in a sequence of shots at various angles. Informative titles precede each sequence, identifying each species of fish and giving facts relating to their habits and about the tropical waters in which they originate. Among the species pictured were Convict fish, Angel fish, and another slender, almost transparent fish which preyed upon the offspring of others, swallowing them whole.

Scenes of the fighting fish climax the film. These are lovely specimens with graceful flowing fins and tails, not unlike the fantail species of the common goldfish variety except that the fighting fish are more slender—built for speed. They can move through the water at an incredible rate and stop or turn in a split second—an adeptness necessary

to their survival in combat. It is said these fish are so eager to fight that if two aquariums are placed side by side and a fighting fish is placed in each, they will jump from one aquarium to the next in order to battle each other.

Dr. Gerstenkorn shows these fish in all their beauty in a variety of camera angles and ultra-closeups. One of the combatants, before entering the affray, was a beautiful red in color. The other was dark and bluish—almost iridescent. He proved the victor. Not unlike two prizefighters in a ring, the fish open their underwater bout in a series of feints—darting swiftly at one another, then veering off just when one expects to see a blow struck.

Eventually the dark fish zooms straight for the red fellow and nips at one of his fins. The fragment of torn fin is plainly seen floating in the water. Irked by this attack, the red fish whirls upon his savage adversary and strikes at him, but the dark fellow is quickly out of range and the bout settles back into another interval of feinting.

SOON they are at it again, each fish charging alternately. But the dark fish is the more agile, and the drubbing accorded his opponent is evident in frayed red fins, and their severed fragments are seen floating in the churned water.

The dark fish charges again and this time gouges

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• Reproduced above are enlargements of frames from 16 mm. Kodachrome movie, "Tropical Ecstasy"—a document of tropical fish highlighted with an extraordinary sequence of a battle between fighting fish which are shown in the fifth and sixth photos. In the sixth photo, the conqueror may be seen starting a "stuko" dive toward his opponent at bottom of aquarium. A moment later, the battle was over.

(Right)

Lazy Days... a picture photographed on Agfa film offers suggestion for an interesting vacation movie scene. Use it as a main title background for your outing or vacation film. It can be filmed at a distance of 32 inches with a 1 1/4-diopter auxiliary lens.





Carroll Photos

BINOCULAR-CAMERAS

to patrol race tracks . . .

Enable judges to keep eyes on ponies, film race at same time

By JACK IRWIN

• Pictured above are front and rear views of binocular-camera perfected for use at Hollywood Park, Los Angeles. Below with camera is Jack Mackenzie, general manager of track, discussing first experiments with Lorenzo del Riccio, who aided in development of apparatus.



WHEN devotees of the Sport of Kings watch the ponies gallop 'round the sun-drenched oval at Hollywood Park this summer, a new innovation will provide a 16 mm. motion picture document of each race—an action record of the performance of both jockey and mount participating in each event. Stationed in stands adjacent to the eighth-mile posts which surround the track will be accredited track judges with their customary high-powered binoculars trained upon the oncoming or receding herd of galloping horseflesh. But attached to the binoculars of each judge will be a lightweight 16 mm. camera recording the same scene as viewed by him through his powerful glasses.

Should an accident occur—a horse stumble or a jockey be thrown—or if there's claim of a foul after finish of the race,

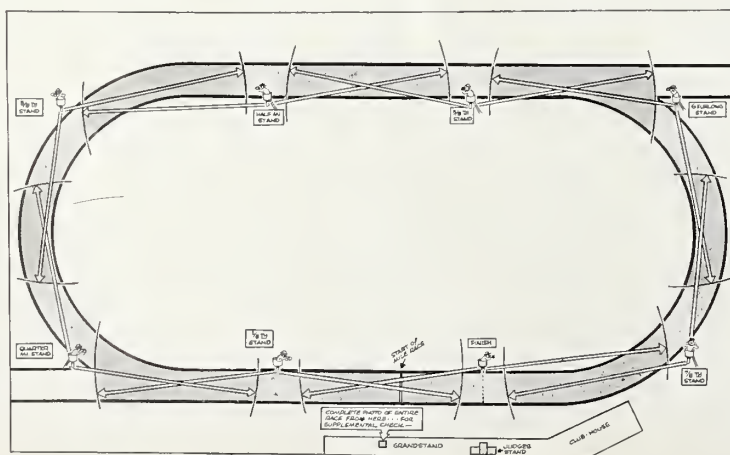
a record of the incident will have been completely photographed in full detail by the one or more judges nearest the spot where the incident took place.

Full credit for this innovation—exclusive, incidentally, at this Los Angeles track—goes to Jack F. Mackenzie, general manager of Hollywood Park. Wherever horse racing is conducted, disputes are bound to occur. Frequently such disputes reflect a bad light on the track, if not on the sport in general. It occurred to Mackenzie that if a complete motion picture record of each race could be obtained, not only would it tend to keep racing on ethical standards, but full proof of a rider's error could be ascertained by screening the picture.

Convinced of this, Mackenzie took his problem to Lorenzo del Riccio, famed inventor of many important photographic devices and the man who designed the "Photo-Finish" camera and developing apparatus capable of delivering a complete, finished enlargement less than forty-five seconds after the disputed horses cross the finish line. The first experiments involved setting up a single 16 mm. camera on top of the grandstand and "shooting" the horses as they galloped around the track, much the same as do the newsreel cameramen today. But this failed to give the clear, unobscured detail of every horse and rider so important to the success of the scheme. With the same scene shot from only one point of vantage, it invariably followed that during the race many of the horses would be partly if not wholly obscured from the camera.

THIS led to placing a number of cameras around the track, enabling each operator to record not only a section of the race, but to secure greater

• Continued on Page 303



• Drawing shows positions of judges around track, and field which their cameras will encompass during the running of each race. Another master camera films the race from atop the grandstand.

THE last of an impressed audience shuffled out into the lobby. Midst the echo of enthusiastic comment floating back into the auditorium, the whirr of rewinds could be heard as Alfred Milotte wound back the last reel of his Alaskan lecture film. Elma, his wife (and "camera caddy" when filming afield), snapped the buckles on the sound outfit case, and thus ended the 21st lecture and screening of the 16 mm. Kodachrome picture, "Alaska's International Highway," a film that started as a simple, personal record of Alaska in color.

The lecture tour had but recently begun. Months earlier, when the Milottes set out to follow vaguely charted Alaskan trails in quest of picture material for their 16 mm. camera, there was no thought in their minds that some day they would be touring the United States, screening their movies to eager audiences from coast to coast. Making movies was just a hobby with the Milottes. Alfred Milotte had casually taken to shooting movies to while away time between appointments at his photographic studio in Ketchikan.

Nor did Milotte, during earlier days spent in art schools in Chicago, ever dream he'd be making pictures with a camera instead of pen and ink or paint brush. But fate has a way with all of us, and eventually Milotte purchased a still camera, switched to photographic art as a career, and a few years later bought a small photo studio in Ketchikan, Alaska.

Right at his elbow, of course, with kindness and encouragement for all his dreams and undertakings was Mrs. Milotte, herself a camera fan and a



Alfred Milotte

ALASKA CALLS *the* CAMERA FAN

**The Milottes answered
...and made a successful
lecture film...**

downright good photographer. Together they descended upon Ketchikan, a pair of strangers from the States eager to build a business in the one remaining frontier of America.

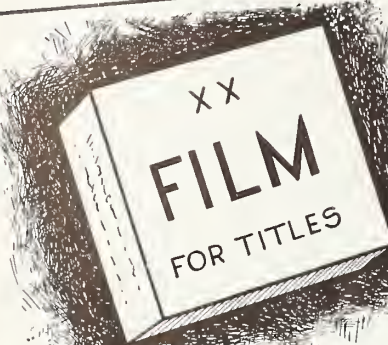
IN TIME, and perhaps more because he was constantly besieged by persistent tourists for movie making data for that region, Alfred Milotte's interest in amateur movies grew, too. Before long he sent away to Rochester for a Cine Special. The days that immediately followed failed to bring a plethora of portrait customers to Milotte's studio, and this afforded much time in which to shoot movies. Not that his newly acquired business was a failure. On the contrary, there was much in opportunity that needed but careful nurturing for a year or so, and already Milotte saw one phase of this opportunity in the increasing interest in amateur movies which brought so many tourists to his

• The Land of the Totem Poles offers boundless opportunities for good picture making—the best in forest and mountain panoramas, plus wild game shots. Pictured at left with his wife is Alfred Milotte, who filmed "Alaska's International Highway," successful lecture movie.




Alfred Milotte

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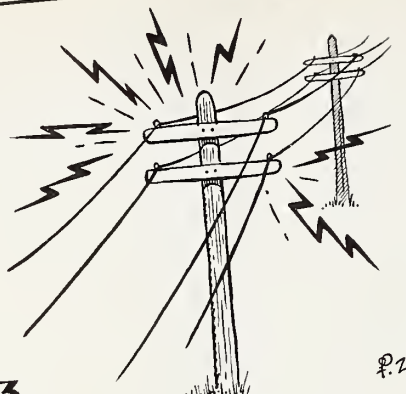
1.

Six factors affect the ultimate success of positive title making. First, the film: select one brand and grade of film for the job and stick to it until successful titles are accomplished. All positive film, properly exposed, will make good, contrasty titles.




2.

To get titles with deep black backgrounds and sharp white letters, there must be sufficient contrast in the title card. For positive titles, letter with India ink only and use white title cards with soft finish. Mottled cards or wallpaper are satisfactory, but reduce contrast.



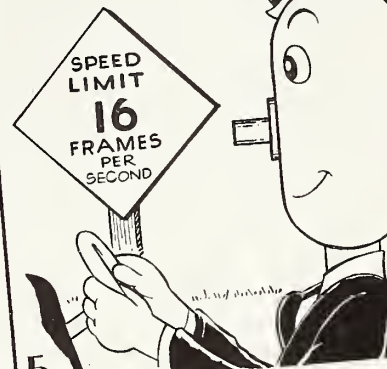
3.

House current is stronger during some hours of the day than at others. For this reason shoot all titles in a series at one time. If you don't, titles shot at 7 p.m. one evening will not match in contrast those made at 11 p.m. on another because light was weaker during 7 o'clock peak hour.



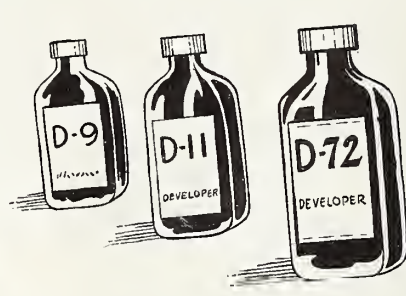
4.

Weak or over-age photofloods are less brilliant than new lamps; diminish in intensity as they are used. Thus, title exposures established for one or more photofloods do not apply to old bulbs. Use new photofloods when starting apply to old bulbs. Use new photofloods when starting apply to old bulbs. Use new photofloods when starting apply to old bulbs. Use new photofloods when starting apply to old bulbs.



5.

A camera running too fast or too slow will upset exposure calculations based upon number of photofloods used and distance from title card. Check camera speed by making loop of 32 frames of film, running it through camera and counting number of times splice passes gate in a minute.



6.

Lost but no less important is formula used for developer, and time allowed for development. Once satisfactory contrast is obtained, follow the formula and developing time for all titles thereafter.

Six factors affect success of positive TITLES

By GEORGE W. CUSHMAN

"I HAVE an 8 mm. camera with an f/3.5 lens, and a titler. I wish to make titles with positive film and two No. 1 photofloods one foot away from title card. What exposure must I use?"

This is typical of a question that is received by the editors more frequently than any other on the subject of title making. The very fact this question is asked so often indicates it is probably the first stumbling block of the amateur titler. Unfortunately, it is one to which no definite answer can be given. There are a number of individual factors affecting exposure for which as yet no uniform practice has been established, or if it has, the following of the practice has not been uniform.

The six most important factors governing successful making of titles with positive film are graphically illustrated on this page, and although each is carefully explained in the caption beneath the drawing, a more detailed explanation of each factor will follow here. This discussion embraces

only that phase of title making where positive film is used, instead of panchromatic or Kodachrome, with photoflood lamps for illumination, and home development of the titles with a contrast formula—the practice most generally followed by amateur title makers.

Obviously, the film should receive primary consideration. Because of its characteristics, the other five factors become so important. Positive film, as most amateurs know, differs from reversal film in that it is slower in speed and more contrasty. Also, it possesses considerable less latitude, that is, it has not the ability to cover a wide range of tones and reproduce them faithfully. In short, it can reproduce a clear white and a deep black if correctly exposed, and for this reason an error of as much as one stop in exposure will affect results to a marked degree. This brings us right back to the gist of our original question: "What, then, is correct exposure?"

It is assumed that what is desired is a title with crisp white letters on a deep black background, a result which positive film is best qualified to give. But if there is to be such contrast in the finished title, then similar contrast must exist in the title card. In making direct-positive titles, the finished title appears in opposite tones from that in the title card. The title card is of white stock and the lettering is in black. To insure the highest degree of contrast between the two tones, the card must be a pure white stock and of soft finish which will not reflect hot spots of light back into the lens.

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• In a nutshell: Any amateur can make good positive titles if he'll make simple test strips, then follow religiously the practice that netted best results in tests.

ANY movie amateur, whether or not a subscriber to Home Movies, may avail himself of the editors' free film review and criticism service. His film will be carefully reviewed and rated one, two, or three stars; or, where the film proves exceptional, will be designated the Movie of the Month. An animated leader indicative of the rating is then attached to the film and it is promptly returned, together with a detailed review with suggestions for improvement, if any.

In the reviews of amateurs' films, which are published each month, may be found many ideas that can be adopted by other filmmakers. Each review published is selected with this idea in mind. Frequently errors are pointed out with suggestions for correction which serve to guide other amateurs over similar paths.

Look for helpful suggestions in the reviews which follow:

BETTER MOVIES *aim of free reviews . . .*

"POI"

★★★

400 feet 16 mm. Kodachrome—By E. J. S.

Continuity: This is a documentary of potential educational value on the cultivation and consumption of poi—basic native food of the Hawaiians. The picture opens with a scene of a native pulverizing the taro root into poi, as was the primitive custom before the age of machinery brought mechanical methods that now grind the taro root faster and thus has enabled a few natives to establish poi making as an industry.

Then the camera takes us out into beautiful farming regions of Hawaii; shows a native plowing the muddy taro patch and preparing it for the planting. An ordinary plow is pulled by a lone water buffalo tended by a native in knee breeches, jacket, and sun hat. A title informs us the water buffalo is the only animal that can be used for this kind of work.

In the scenes that follow, the planting of young taro sprouts is shown; then the cultivation and eventual harvest of same; the tubers or roots of the taro plant, sacked and delivered to the "factory" in town; and then the grinding of the washed and steamed roots, and the packaging and sale of same. The closing shot shows a beautiful Hawaiian girl in a flowing red

**Helpful criticism aid
to better photography,
editing, and titling**

By the EDITORS

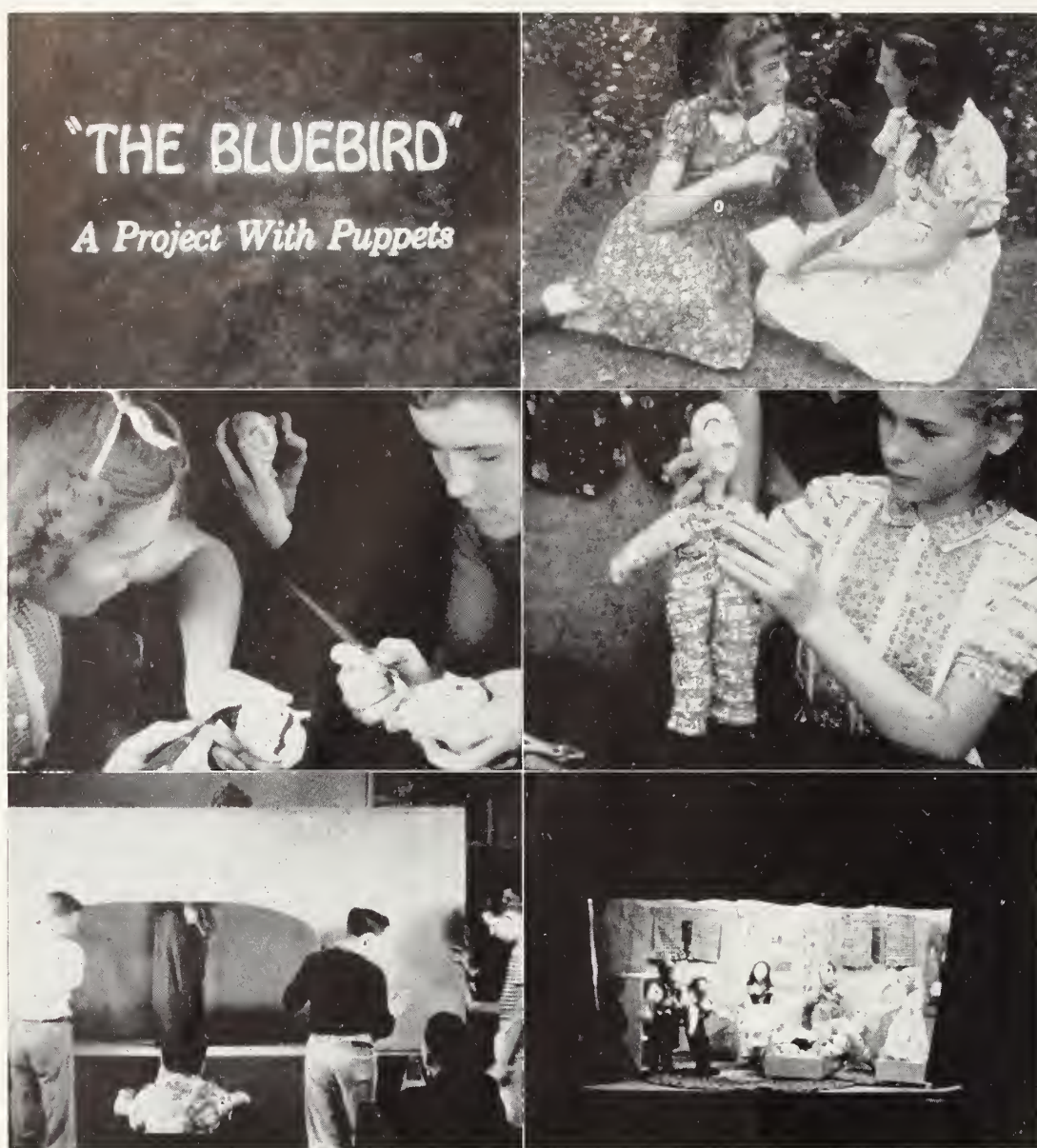
silken gown, seated beneath a palm tree and eating poi from a calabash, scooping the mushy substance from the calabash and lifting it to her mouth, native fashion, with her fingers.

Photography: Highly commendable is the photography of every scene in this picture, both interior and exterior shots. It would be hard to find more appealing scenery to shoot with a Kodachrome loaded camera than Hawaii's, and this picture is replete with many colorful shots in the taro

• Continued on Page 300

• Reproduced above are enlargements from frames of "Poi," 16 mm. Kodachrome picture on the cultivation, production, and marketing of vital food of Hawaiian natives. Below, at right, is reproduction from 8 mm. picture, "Adventure in Color," and at left, a scene from "A Christmas Eve Dream."





• These scenes which were reproduced from the school-made movie, "The Bluebird," show the attention that was given to closeups and simple composition which enhance the value of this picture both as an educational project and as a valuable instructive film. The entire production was in the hands of selected students and supervised by the faculty.

terest program" at Will Rogers Junior High. In place of extra-curricular activities conducted after school hours when youngsters should be playing out of doors, our school devotes two thirty-five-minute periods weekly to clubs. Every child, however timid or dull, must elect one interest to pursue; and no child, however enthusiastic or energetic, may assume the leadership in more than one group, for all the clubs meet simultaneously. The membership in all clubs is limited to thirty.

There were several reasons for choosing "The Bluebird" in preference to other films being made at about the same time. It is a classic, worthy of study for its literary merit. It is fanciful and idealistic, offering a pleasant escape from the horrors in the news which constantly din upon the ears of modern children and at the same time suggesting a simple but practical program for finding happiness. Finally, we chose "The Bluebird" because we knew in September that we had at least six months before its Hollywood release. Items concerning the selection of the story, casting, shooting, editing, etc., appearing currently in the newspapers and magazines, helped to maintain interest in our own project. We had, however, ample time to write our own script, design our own costumes and sets and generally plan our own production without the inhibiting effect upon our imaginations of seeing how others would treat the same story. And in the end we had the fun of comparing the commercial release with our own amateur, childish efforts and the happy conviction that considering the little time we had had (seventy minutes a week for about thirty weeks), the age we were (twelve to fourteen years), and the limitations of our company (about fifty for actors, producers, photographers, editors, artists, seamstresses, stage crew, etc.), we hadn't done so badly.

THE 400-foot film (16 mm. b. and w., silent with titles) which records our activities in preparing and presenting the puppet play and which at the same time provided the boys and girls of the Cinema Club elementary experience in movie making begins with an introductory title giving the credits and stating the purpose of the project. Thereafter, the film records, step by step, the activities in

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Long Beach school films students' PUPPET project

By HELEN REES CLIFFORD

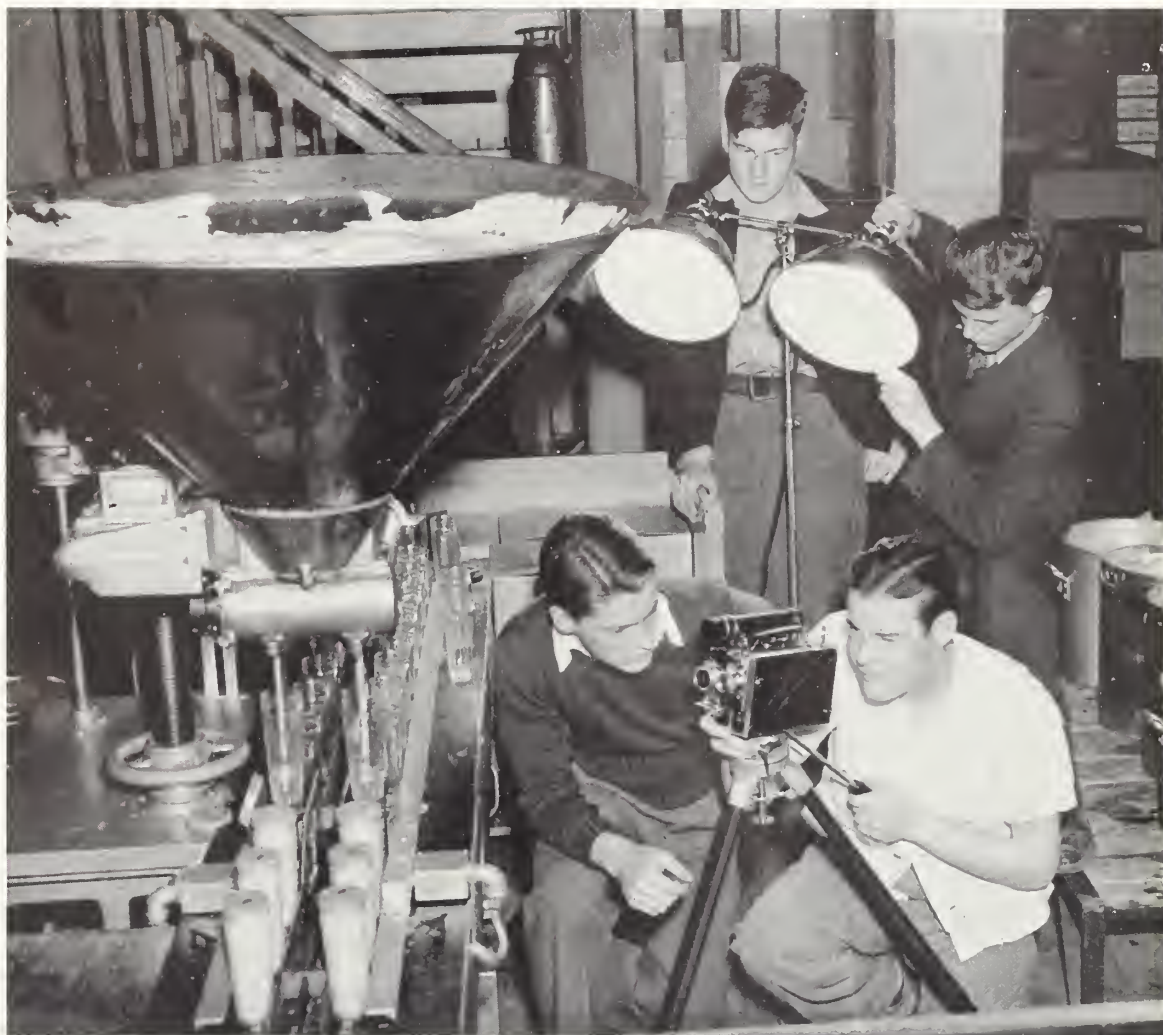
THE activities of a school movie club are frequently directed either toward motion picture appreciation or toward motion picture production. Because the philosophy of the junior high school urges exploratory experiences in as varied directions as possible, I have tried to include both types of activities in the program of the Cinema Club at the Will Rogers Junior High School in Long Beach, Calif. Furthermore, in relation to the study of Hollywood-made films, I have found it advisable to have my children study one feature rather complete-

ly, discussing the work of the many departments in a great studio, in preference to skimming over many pictures more superficially. In this way the children come to realize that there is much more to a movie than the story and the stars.

We made the study of Maeterlinck's play, "The Bluebird," a project for the entire school year in 1939-40, inviting the puppetry class, under the direction of Mrs. Vera Swope, to cooperate with us. The puppetry class and the Cinema Club are both offered on the "special in-

RECENTLY through the agency of two national magazines, the interesting story of how sound movies were made in the Denver schools was told to the nation. There has been time to observe how folks reacted to this news. Some remarked that present-day opportunities far excelled the offering afforded during their adolescent days. Others were not so charitable in their point of view. The cry of fads and frills by alarmists might represent this extreme. There were those individuals, too, who made a very searching analysis of the completed films from a technical and an educational point of view. This is perfectly all right, but we should also realize that one fundamental purpose of making these films was to motivate and unify the efforts of youngsters in doing schoolwork. This is a passage in the picture that remained hidden, perhaps because it was without the necessary glamour.

It was the writer's experience and



• Denver Students filming modern method of packaging mayonnaise.

Student-made film nationally **ACCLAIMED**

privilege to be a faculty member in a Denver senior high school all during this motion picture production venture. It shall be the purpose of this brief article, then, to convey to the reader the underlying philosophy of the study; the reasons for doing it, and the final outcomes and their interpretations. The point of view is that of the teacher, and an effort is made to be impartial and as objective as possible.

When the Denver schools were invited by the Motion Picture Project of the American Council on Education to participate in this venture, we were very enthusiastic. The plan briefly was this: If the students knew a subject thoroughly enough by first-hand observation to record the story in a film, then they would certainly know that subject and know it well.

The American Council gave us some assistance financially, as well as helping out in a good many conferences of teachers and students during the course of the project. Three sound films were finally completed at the end of the year's work by three of Denver's senior high schools.

"Food the Modern Way," filmed by Denver high school students, example of movie that teaches as it's produced

By WILLIAM S. GREEN, JR.
East High School, Denver, Colo.

The titles of these films are: "It's Fun to Play," "Food the Modern Way," and "How Our Health Is Protected." The sound was added after the films were completed, after the fashion of adding sound to some newsreels.

IF WE trace briefly the events as they occurred for one school, perhaps the reader will gain a clearer idea of the story as a whole. "Food the Modern Way" was the name given to the film produced at East High School. A certain core class undertook this job in the fall and began their study of food.

The reason a core class was used was that the same group of students would be working on the project during the course of the experiment and no interruptions at the beginning of a new semester would be experienced. In addition to this continuity of group effort,

there were double periods. This gave more administrative flexibility to the management of the class. In this way it was possible to have field trips, group conferences, guest speakers and similar aids that would have been much more difficult to use in the traditional type of class.

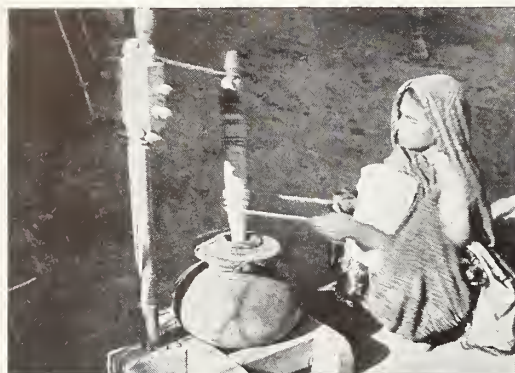
In the early part of the study, students began a serious study of the motion picture as a means of telling a story. Documentary films like "The Plow" and "The River" were projected, analyzed, and studied. Photography problems and techniques of doing the job were given serious consideration. Committees were appointed, interest mounted higher and higher, and real work began. There was ample opportunity for division of labor. Some youngsters were good at doing one job, others

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New CLASSROOM Films

REVIEW AND COMMENT ON LATE RELEASES

By GODFREY ELLIOTT

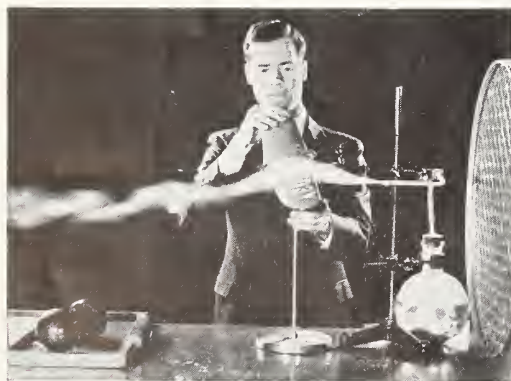


INDIA (Eastman), 3 reels, silent. This is a series of three one-reel films on India depicting the life, customs, and industries of that country. In many libraries this film may be listed as three separate subjects under the headings given below. For most practical classroom purposes all three reels will be used in connection with the study of India, since each reel presents a picture of a different geographical section. The film will be extremely useful in geography classes, from the fourth grade through high school.

Hyderabad — The film first shows the modernized aspects of this Indian state. Several sequences dwell upon agriculture: sugar cane, rice, fodder crops, and others. Scenes are shown of the homes and the small home industries which these people carry on. Concluding sequences show extensive scenes of the educational system and the influence that western civilization has had upon it.

Mysore and Ceylon — Primitive methods of obtaining water are shown in contrast with the modern hydro-electric development of this section. Among other things shown are: scenes of gold mining, the silk industry, cultivation and harvesting of tea, coconut, and cinnamon. Concluding scenes are of the streets and harbor of Colombo.

Punjab — This reel shows a section of India that must rely heavily on irrigation, showing both primitive and modern methods. One sequence deals extensively with domestic life. Concluding sequences show life in Delhi.



YOUTH TAKES TO WINGS (Bray), 4 reels, sound. Of interest generally to youth, but of especial interest to industrial classes and high school classes in physics and general science is the four-reel sound film "Youth Takes to Wings," produced by Bray and endorsed by most of the aeronautical societies and their affiliated youth clubs.

"Youth Takes to Wings" is based on the Traveling Air Show of the Franklin Institute, and attempts to show in terms understandable to the layman the principles of aerodynamics. By opening with simple illustrations of how birds sustain and control their flight, the film moves through a series of more comprehensive illustrations to show how aircraft sustain and control their flight.

Models and full size ships are used to demonstrate the flight of balloons, dirigibles, blimps, autogyro, the helicopter, and other aircraft. Included are scenes of constructing and flying model airplanes. Laboratory demonstrations illustrate the fundamental principle of air flow and streamlining.

At the junior-senior high levels it will prove useful in most science classes, and will provide an interesting and informative high school assembly program. It is doubtful if this film will have any value below the high school level.



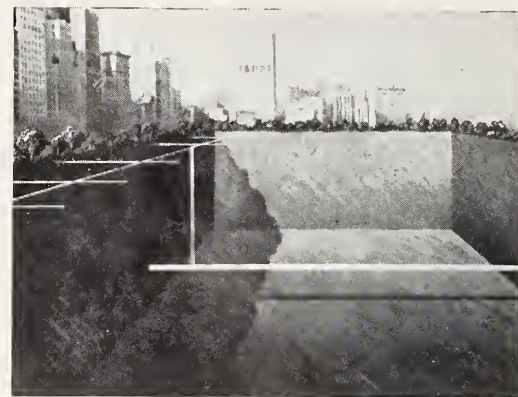
WHEELS ACROSS INDIA (Dodge), 2 reels, sound. Free. "Wheels Across India" is sponsored by the Dodge division of the Chrysler corporation; photographed by the Dennis-Roosevelt expedition; free from objectionable advertising.

The title of this film is slightly misleading as to its contents, since it presents a picture of only one portion of India—Burma. Beautiful photography carries the audience through a colorful tour of this unusual country: the temples of Rangoon and the dead city of Paduang; the queer tribe of natives who stretch their necks to giraffe-like proportions; primitive water power machinery; river transportation; the elephants of Burma; the snake worshippers.

"Wheels Across India" is not a complete lesson on life in Burma, but rather an interesting and informative travelogue about unusual people in an unusual corner of the world. This, however, should not detract from the film's usefulness at middle grade and junior and senior high school levels. It will be of value chiefly in geography classes.

CITY WATER SUPPLY (Erpi), 1 reel, sound. The extensive use of good animated drawings is combined in this film with photography to show how the city obtains its supply of water. It attempts to answer such questions as: "How is water brought to the city?" "How does the city store water for emergencies?" "How is water purified to make it fit for use?" etc.

The film does not overstress the water system of any one typical city. Through the use of a great many different examples of water

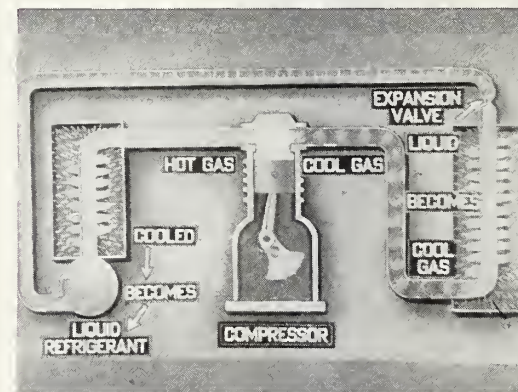


sources, storage facilities, distribution systems, and methods of purification, it enables a teacher to point out the fact that the city's water system is built upon the resources and needs of the local community. The film emphasizes the necessity for proper protection of community health.

"City Water Supply" is adaptable to use from the middle grades through the high school years. Some measure of value may be found even for lower grades. The film will be of immense value in upper grade and junior-senior high school science classes; social studies, classes, both elementary and high school, will find it useful as a supplement to any study of the community.

WEATHER BY CARRIER (Castle), 2 reels, sound. Free. Reputed to be the first film on the subject of air conditioning, "Weather By Carrier" tells its story with a minimum of advertising.

The film opens with scenes of the Carrier Corporation exhibit at the New York Worlds Fair, showing many of the interesting demonstrations that were seen there. From there it goes on to make a very clear exposition of the important role of air conditioning in modern life: its function in theatres and other places of assembly; its applications to the average home in winter and in summer; how it affords relief for hay-fever sufferers and victims of similar ailments.



"Weather By Carrier" will be highly useful at the junior-senior high school levels. Its well defined picture of air conditioning in modern life makes it useful in a great many social studies classes; science classes will gain much from its simplified explanation of what air conditioning is and how it operates mechanically.

Undersea Documentary

"Under the Pacific" is the tentative title of a new feature length documentary film on which work has just been started by Producer Otis Barton, according to word from the American

Film Center, 45 Rockefeller Plaza, New York.

Mr. Barton is a pioneer and authority on undersea exploration and has been spending the past several weeks in the Hawaiian Islands with specially designed under-water equipment. Harold McCracken, his New York representative, also reports that the expedition has obtained scenes of a fight between an octopus and a shark, another between a striped marlin and a shark, and scenes of the Giant Ray and other unusual denizens of the depths of the Pacific Ocean.

Mr. Barton will be remembered as the man who designed and supervised the construction of the "bathysphere" in which he accompanied Dr. William Beebe on his record deep-sea dive in the Atlantic Ocean near Bermuda. Mr. Barton has since designed a successor to the bathysphere which will permit greater freedom of deep-sea movement, and which he intends to use extensively in connection with the production of the new film.

The itinerary of the expedition will include the Great Barrier Reef off the coast of Australia and the jungle coast of the Malay Peninsula in southeastern Asia and will require more than two years' time to complete it.

The film is being made for regular theatrical distribution. Plans for releasing 16 mm. prints have not yet been announced.



Boy Scout Film

Boy Scouts' magazine, *Boys Life*, has started another picture dealing with boys and boy activities. "Rural Scouting" has just been completed and is now available from the Boy Scout office at 2 Park Avenue, New York, N. Y., for a small rental charge.

"Rural Scouting" is the story of how scouting has been adapted to include boys in rural communities as well as those in cities and towns. The film was photographed by Sherman Price and produced by Spot Films, 339 East 48th Street, New York. The film is 16 mm. sound on film and is made in color, running 600 feet.

With the publication of the 8th edition of their 16 mm. silent film catalog, the Eastman Kodak Company is announcing a new policy of film rentals. Formerly offered for sale only (\$24 a reel), a number of these instructional reels are now obtainable on a rental basis. Included in the new rentals are subjects on geography, health, science, agriculture, nature lore, safety, and industries. Complete details and titles of the films are obtainable from the Kodascope Libraries division of the Eastman Kodak Co., 356 Madison Avenue, New York, N. Y.



● Two scenes from "Bears and Penguins"



REVIEWS of school-made films

BEARS AND PENGUINS

200 feet 16 mm.

★★

By M. K. W.

Essentially a film for kindergarten and primary grades, "Bears and Penguins" is to be recommended for its clear, brilliant photography, good editing and titling. It is a picture which easily may be understood by primary pupils.

Subject matter consists of scenes made from well-selected vantage points within a zoo, and this filmer has captured the natural movements, even some of the antics of an interesting group of bears. Commendable, too, was the manner in which shots were made at a time of day when light favored the photographer. So often pictures like this are to be seen, apparently filmed without much advance study of light conditions with the result subjects are poorly lighted, obscuring much of the detail so important for school study.

Commendable, too, was the absence of panning. The filmer frequently changed camera position, altering angles of view which further enhances study of the bears.

The last half of the picture is given to a study of penguins, also filmed in the same zoo, and this comprises some of the best scenes of penguins available for visual aid study.

The film has received much favorable comment from educators, and several duplicate prints have been made for distribution to other schools.

"THESE WE DEFEND"

200 feet 16 mm.

★

By Paul Gross

This is a semi-allegorical presentation and interpretation of the Declaration of Independence. In the early scenes, students of the school who took part in the production are seen costumed in Colonial dress of the period when the famed document was signed. The picture then proceeds to the present day, then to an allegorical dance of freedom, and back again to scenes depicting the present.

The mixing of the past and present; the shots of the children interpreting the various periods in and out of the school, and then going to miscellaneous shots of people and the city, lacks conviction.

Undoubtedly this filmer knew what he wished to convey, but he chose a difficult subject, and what's more, difficult actors to enact the portrayals.

On the technical side, the photography, editing, and titling is commendable. Only the story lacks continuity; fails to offer a convincing interpretation.



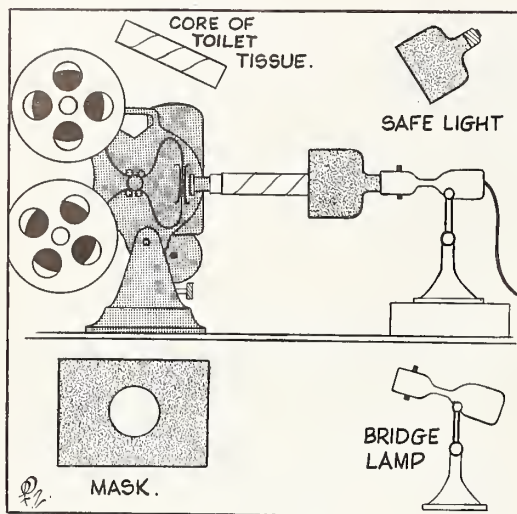
Lure of the Movies

An interesting view of children's likes and dislikes in movie fare is revealed in a survey report which recently appeared in the Los Angeles Examiner. Under the caption, "Movies Are Lure to Children" it goes on to state:

Out of 800 school children, checked in a recent Parent-Teacher survey, only 20 never go to the movies. Forty per cent go once a week. Sixty-two per cent choose their own pictures.

Their preferences are comedy, first; mystery, second; adventure, third; western, fourth; and, away down the list with only a few votes each, gangster films and social dramas.

These results were announced recently by Mrs. Richard Merriam, motion picture chairman for the Tenth District, California Congress of Parents and Teachers.



Printer Conversion

Above drawings show the simple materials I employed to convert my 16 mm. Keystone projector into a printer and also the completed conversion. First I made a cardboard mask for my dark room safe-light with a hole large enough to fit the cardboard core from a roll of toilet tissue. This core just fits over the projection lens.

An old discarded table lamp, which is adjustable as shown, was employed as the printing light source and joined to the safelight to complete the assembly.

By using a 15-watt bulb in the safe-light, I run negative and positive through the projector at the same time at normal projection speed. By developing the positive prints myself, I am able to make excellent prints for about \$1.00 per hundred feet.

—Victor Duncan.

Low Cost Filters

Frequently, the amateur interested in using filters, is encouraged to experiment with home-made filters made of colored cellophane. Without established filter factors, the use of cellophane presents difficulties; requires exposing much film to arrive at right exposure.

For experimental purposes, a better method is to purchase one of Eastman's "Filter Test Charts" which costs less than the price of one regular filter and includes 12 color-tested gelatine

THE EXPERIMENTAL

filters, each measuring $\frac{3}{4}$ " x 1" in size. The range consists of K-1, K-2, X-1, G, A, B, C-5, and F. Also, there are four test or viewing filters.

All that is necessary for making tests, is to detach the gelatines carefully from the chart and mount them between thin glass or between regular 2" x 2" slide binders. Filters should be handled with care and not touched with fingers, and kept away from bright sun when not in use.

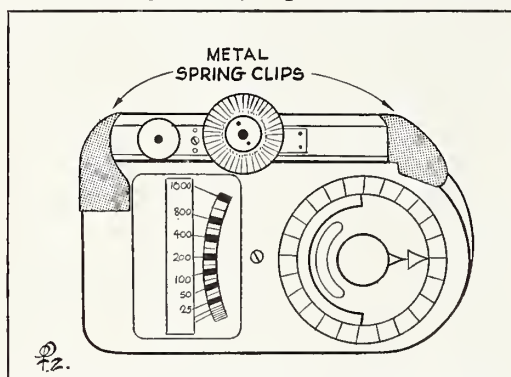
After a few experiments with this range of filters, the amateur will be able to make a decision as to which filters he desires to use most and then obtain the more durable optical glass filters from a dealer.

—E. A. King.

Rangefinder Clip

In making stills or movies, there are usually three fundamental operations necessary in order to set camera properly for satisfactory pictures: setting the lens diaphragm; setting shutter speed; and focusing lens for distance. The exposure meter gives two of these results; and a rangefinder will produce the other—the distance factor.

Finding these two accessories inseparable in my work, I proceeded to com-

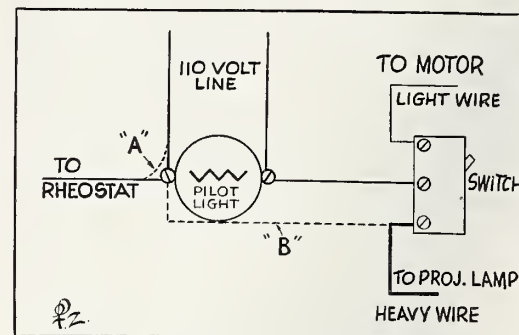


bine the two gadgets to facilitate easier and quicker handling. From light sheet metal, I fashioned two clips which fit snugly over the ends of my rangefinder and which I fastened by means of a patented plastic cement to the case of my exposure meter, joining meter and rangefinder securely together in a convenient usable manner.

—Dudley Porter.

Pilot Light Switch

Owners of 8 mm. Keystone projectors can easily make a few changes in the wiring that will cause pilot light to switch off automatically when the projector motor is started. No new switches need be installed and the change in wiring may be made in a few minutes. Only material needed is an eight or ten inch length of insulated wire and a screw driver.



First remove the projector base, exposing the wiring which appears similar to diagram sketched here. Remove from the pilot light receptacle the wire connection that runs to the rheostat. Splice this wire directly to the 110 volt lead wire forming a direct connection to rheostat, as indicated by the dotted line "A", and tape exposed wire carefully.

With the extra length of wire already referred to, connect the free pilot light terminal with the switch as indicated by dotted line "B". Connecting point on switch should be where the heaviest wire is joined. This leads to projection lamp. Tighten all connections and the job is finished.

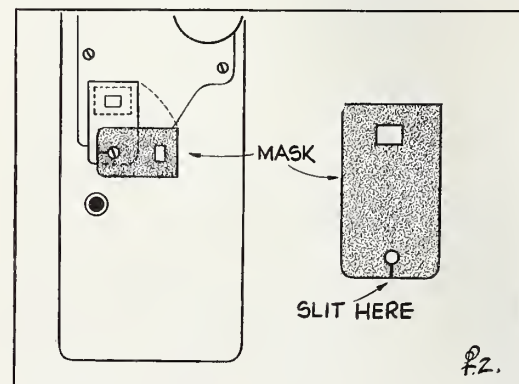
The pilot light will burn as soon as projector cord is plugged into wall socket and will remain burning during times projector is idle. When projector is started, pilot light is automatically extinguished.

—J. M. Hirschinger.

Viewfinder Mask

Not having obtained the best of results using the supplementary finder on side of my Keystone 8 mm. camera in conjunction with my new $1\frac{1}{2}$ " telephoto lens, I designed a small mask to fit in front of the optical viewfinder of my camera as shown in sketch.

This mask is made of opaque celluloid and a hole drilled at the bottom to permit attaching it to camera by means of one of the screws securing the name plate to front of camera case. The screw at this point is secured within the camera case by a small nut; so it became necessary to slit the celluloid mask and slip it over the loosened screw, then



IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

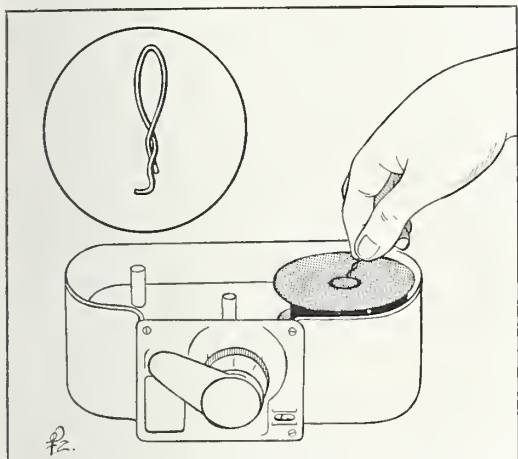
Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adoptable to your use.

CINE WORKSHOP

tightening screw just enough to allow mask to be moved freely.

After mask is thus fitted to camera, the area corresponding to that taken in by the telephoto lens, is marked on the mask and cut out with a razor blade. When regular lens is used, mask may be moved away from viewfinder opening as shown.

—A. W. Apel.

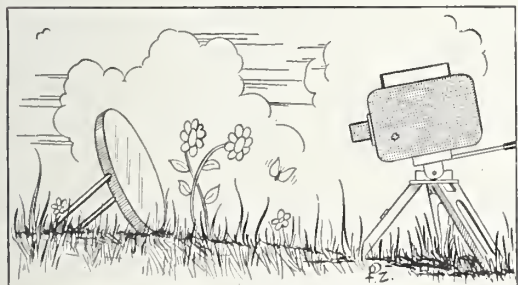


Removes Film Spools

Eight mm. camera owners who have experienced trouble removing loaded film spools from their camera will find interest in this simple gadget which I built and use as a "lifter." From a short length of stout wire, about 14 gauge, I fashioned the hook or "lifter" pictured in the accompanying sketch.

When turning my spools of 8 mm. film or when removing the completely exposed spool, I insert the hook in the slotted opening in center of spool, lifting it from spindle, thus enabling me to use other hand to grasp spool and keep film from unwinding and possibly becoming fogged.

—Carl J. Englund.



Background Trick

In attempting to film a very small desert bloom in color with my cine camera, I was temporarily stumped by the unattractive background. I wanted a big, ultra-closeup, yet I didn't want the grey-brown sand and dried weeds which surrounded it.

I happened to have a magnifying shaving mirror in my car and placed it be-

neath the flower in such a manner that it reflected the sky. Thus, I obtained a magnificent closeup of the flower with a blue background.

Others who may wish to try this will find any flat surface mirror will do, as long as it reflects nothing but the sky.

—George Diack.

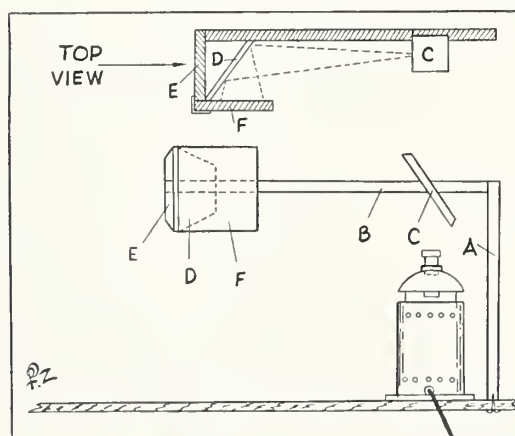
Colored Titles

A money-saving method for making colored titles for Kodachrome films involves use of inexpensive Easter Egg dyes for tinting titles after processing or development. The dyes work equally well on either black and white reversal or positive film, both of which are frequently used for making titles for color films.

Select the desired color dye—there are usually six different tints or colors to a package—and mix it according to directions furnished by manufacturer. Add a few drops of vinegar to the solution before using. Immerse film in solution from four to seven minutes, depending upon density of color desired. Dry film, absorbing excess dye with chamois or blotter.

It is not necessary to soak film first in water nor to agitate film while in the solution to obtain good results.

—Marshall Virello.



Improved Film Viewer

After experimenting further with my "Beer Can Viewer" which you described in the Cine Workshop department of a recent issue of Home Movies, I found it troublesome to view the film by looking straight down into the viewer lens, at the same time craning one's neck in order to read the image from the side.

The accompanying sketch shows the improvements added to this viewer which permit sitting leisurely at the editing board, turning the rewinds and viewing the enlarged image of the film in upright position as reflected on the miniature ground glass screen before you.

Necessary materials are two small mir-

gadgets, tricks and short cuts contributed by Cinebugs

rors, such as vanity mirrors obtainable from discarded handbags; two pieces of finished wood 1" square and about 12" in length (depending upon the viewer to which gadget is to be added); 1 block of wood (white pine or plywood) about 1/2" in thickness and 3" square; and a panel of ground glass or frosted celluloid about 3" square.

The two wooden pieces "A" and "B" are joined together to form an inverted "L" as shown. A diagonal notch is cut in member "B" just above the beer can viewer and into this is fitted the first mirror "C", and secured in place with a bit of plastic cement. The second mirror "D" is cemented into place, as shown, at the established point, and the 3" square block "E" is attached at end of member "B", also aiding in supporting the second mirror. The panel of ground glass is secured to front edge of block with cement or binding tape.

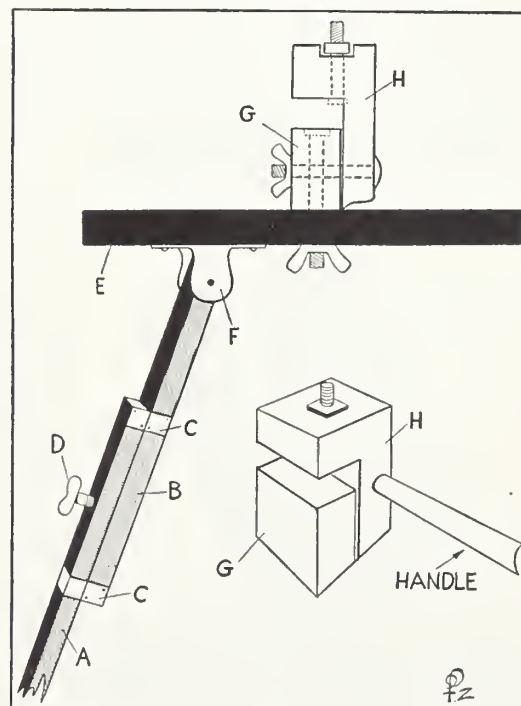
With light turned on in viewer, film image is projected to mirror "C", thence to mirror "D" which twists it to upright position and projects it against the ground glass "F".

—Russell W. Bobzin.

Tripod and Head

A reasonably sturdy tripod and head for eight millimeter cameras may easily

• Continued on Page 306



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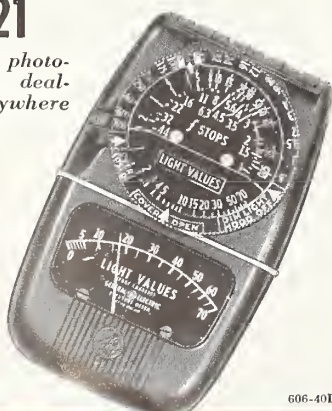
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GENERAL ELECTRIC

School films puppet project . . .

• Continued from Page 282

which various pupils engaged prior to the presentation of the play. A review of the film provides a review of the project.

Two girls visit the library and select a book. Closeup of the title page gives the name and author. The girls take the book to the park, read aloud, and begin to dramatize for each other the actions of the dog and cat. Filled with enthusiasm, they begin to write the script for a puppet play. (Adapting a play of the length of "The Bluebird" to a form suitable for marionettes, with the necessary eliminations, revisions, etc., was in itself an ambitious undertaking in junior high school English.)

As it takes considerable time to learn to make puppets, the Cinema Club undertook to prepare the script, the costume designs, and the stage sets while Mrs. Swope's students made the figures. We read about the organization of Holly-

wood studios and tried to emulate the activities of the various departments.

The next sequence in the film shows how the puppets were made. Many closeups, showing the mixing of sawdust and paste, the modeling of the heads, the jointing of the bodies, the use of control board and strings, etc., make this section of the film valuable to the puppetry teacher for initiating quickly into the art of making marionettes later classes of novices.

Other sequences show art work in the designing of costumes and sets. We thought of the puppet stage as a miniature model such as the studios use in planning productions. The art teacher, Miss Edith Tydeman, was most generous of her time in supervising these activities. Designing the sets introduced problems in perspective, and it was really thrilling to watch the growth in technical skill

which some of the children made. The setting for "The Hall of the Future" provided a challenge to young imaginations. Perhaps as their teacher, I was unduly biased; but I felt that the conception of a hall filled with dials, cogs, control boards, and some indescribable apparatus provided a more fitting workshop in which the unborn children might work out the scientific and philosophic ideas by which later to benefit humanity than the setting used in the commercial picture. In it a classical peristyle was used in which children in Greek robes cavorted about. At any rate, I am sure it was best that our designer, Billy, finished his set for "The Hall of the Future" before he saw how 20th Century-Fox made theirs.

Next, the backdrops for the puppet stage were painted on wrapping paper. The children were particularly proud of "The Woodcutter's

Emulsion Ratings for 8mm and 16mm Films

CORRECTED JUNE 1, 1941

	SCHEINER		WESTON		G-E			SCHEINER		WESTON		G-E	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	Day	Tungsten
AGFA							GENERA						
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan.....	27	25	64	40	..	..
16mm Hypan.....	24	23	32	24	48	32	Super Panchromatic.....	24	23	24	16	..	..
16mm Panchromatic.....	21	20	16	12	24	16	Super Ortho.....	21	17	16	6	..	..
16mm Supreme Pan. Negative.....	27	25	64	40	100	64	Movetone Ortho.....	19	13	10	3	..	..
16mm Finopan Negative.....	23	41	24	16	..	..	Semi-Ortho.....	18	12	8	2	..	..
16mm Positive.....	12	8	3	..	..	..	KINOLUX						
16mm Plenachrome.....	20	..	12	3	16	..	No. 1.....	18	..	8	..	..	..
8mm Twin-8 Hypan.....	23	21	24	20	32	24	No. 2.....	20	16	12	..	..	..
8mm Filmopan.....	18	16	8	5	12	8	No. 3.....	26	24	50	40	..	..
†DUPONT							CONSUMERS						
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	Ortho.....	18	..	8	..	..	..
Super Pan (Rev.) Type 302.....	29	28	100	80	..	..	Panchro.....	23	21	24	16	..	..
Superior-2 (Neg.-Pos. or Rev.) Type 301.....	26	25	64	40	48	24	Colorchrome.....	18	..	8	..	..	..
Type 314 Pan (Neg.-Pos. or Reversal).....	21	20	16	12	..	..	HOLLYWOOD						
Positive Type 600.....	12	..	2	1/6	..	..	S. S. Pan.....	26	25	50	40	..	..
Sound Recording Positive Type 601.....	17	9	6	1	..	..	Pan.....	21	20	16	12	..	..
EASTMAN							Semi-Ortho.....	18	12	8	2	..	..
16mm Super XX Pan.....	..	..	100	80	125	100	UNIVEX						
16mm Super X Pan.....	24	23	32	24	48	32	Standard.....	17	14	6	..	..	..
16mm Safety.....	20	18	12	8	16	12	UltraPan.....	20	18	12	6	..	..
16mm Sound Pan.....	23	21	24	16	..	..	GRAPHICHROME						
16mm Pan. Negative.....	23	21	24	16	32	24	Regular.....	18	10	8	3	..	..
16mm Positive.....	16	10	5	3	16	4	Plus.....	20	17	12	6	..	..
8mm Super X Pan.....	23	21	24	20	32	24	Superpanex No. 100.....	29	27	100	64	..	..
8mm Regular Pan.....	18	16	8	5	12	8	Superpanex No. 24.....	23	21	24	16	..	..
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*	Colortone.....	18	10	8	3	..	..
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16							
GEVAERT													
Super Reversal.....	23	21	24	16	32	24							
Panchro.....	20	18	12	8	16	12							
Ortho.....	21	17	16	6	24	8							

*With filter.

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

Cottage" and "The Hall of Luxury," a most elaborate rococo room with columns and pilasters, broken entablatures and curly-cues.

Stage furnishings were kept as simple as possible, for the puppets had a propensity for knocking them over; but there had to be some, notably the twin beds for the woodcutter's cottage and numerous tombstones for the graveyard scene.

Now it was time to erect a puppet stage on wooden horses, paint it, and supply curtains. It had been made previously in the woodshop. In filming this sequence, we made some serious mistakes in timing and lighting. That, however, is the way amateurs learn, and we won't make the same mistakes again.

At first the children thought that they wanted a complete film record of the puppet play. A little simple arithmetic was introduced at this point, and they realized that they would consume too much footage. Therefore, they chose a couple of scenes which they liked best, and we shot them to suggest the form of the finished play. With these our film ends.

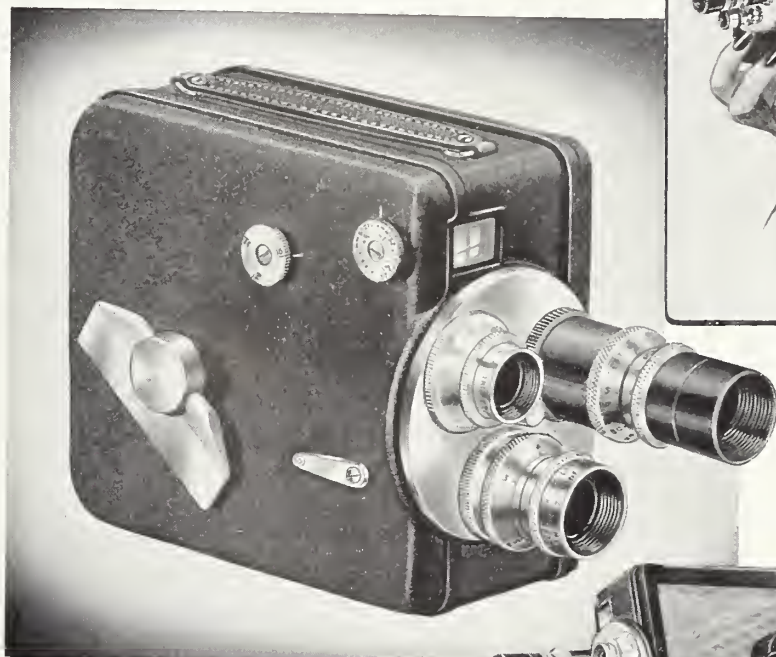
In evaluating a project a teacher should ask herself: Did the children improve in their use of the fundamental tools of learning? Did the children discover or develop special aptitudes or talents? Did the children improve in social relationships?

I felt that in proportion to the time expended this unit of work had amply fulfilled its educative purpose. Almost every child read in its entirety the classic literature on which the project was based. Preparing the script and speaking the lines for the marionettes provided experiences in written and oral English.

Manual dexterity was increased by modeling heads, making and manipulating marionettes, sewing costumes, and making the stage and stage furniture. Technique in art improved for the children who designed costumes, made lay-outs for sets, and painted backdrops.

Entirely new mechanical experiences for many were provided by opportunities to help with motion picture

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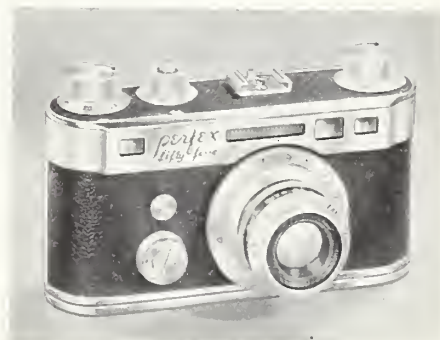
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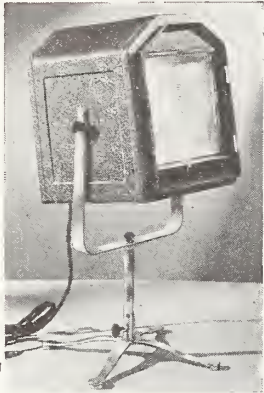
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camera and lights. Some of the children learned to interpret the exposure meter, to measure distances to determine focus, to "find" the best composition for shots, etc. These opportunities were the object of covetous rivalry, but the teacher devised ways of dividing responsibilities and of assigning assistants for checking duties. It might seem that a rather large and fluctuating production crew of kids might produce the same chaos as "too many cooks in the kitchen." Actually, however, it is possible for the director to organize the work so that many children have varied responsibilities which they take so seriously that they do not get "under foot."

There were two kinds of lighting problems, for practically all the shots were made indoors. The puppet stage had to be wired and lighted for the puppet play with changing effects for brilliant interiors or gloom for the graveyard. Then there were the photographic problems of lighting school-room activities.

It is apparent that not all of the children had all of the experiences which have been mentioned, but each

entered into as many as he wished. New interests were discovered. Some of the Cinema Club were so intrigued by making puppets that they spent more time in Mrs. Swope's room than in mine, and many of her puppeteers discovered unsuspected interests in cinematography.

The school production of a motion picture has perhaps its greatest value, in my opinion at least, in its requirement of good teamwork. Close runners-up in importance, however, are planning and precision. The expense of the undertaking teaches the necessity for detailed planning, and the finished product shows precision or shows up the lack of it.

A critic might suggest that the puppet project of "The Bluebird" might have been carried out successfully without reference to motion pictures. While this is true, I believe that our project had fuller meaning to the children in the way we developed it. In our discussions interesting comparisons were drawn concerning the exigencies of the legitimate stage, for which the drama was originally conceived, of the marion-

ette theater, to which our children were adapting it, and of the motion picture screen, upon which it was to be viewed by a million Americans.

Contemporary problems of 20th Century-Fox, mentioned from time to time in press or radio and brought to school for bulletin board and scrapbooks, helped to keep alive interest in activities which stretched over many weeks. Participation in our own movies provided motivation and reward for the best work, for the close-ups showing special activities were made of the students who had exhibited the greatest talent, speed, or accuracy. Operation of the camera and lights was the reward for students who had made helpful contributions in other lines. Comparison of our finished product with the completed feature film was interesting and educational.

Our own finished 16 mm. film is a documentary which is used in teaching puppetry to other students. It has been used a number of times at educational meetings. Most recently, it was shown to parents who visited "Open House" during National Public Schools Week.

Alaska calls the camera fan . . .

• Continued from Page 279

studio for advice and films and equipment. By shooting movies of the region himself, he was better prepared to advise his customers.

In due time, the talk became more persistent among inhabitants of Ketchikan that nearing reality was the long discussed International Highway that was to link Alaska with the United States and extend beyond to the far tip of South America. Already surveyors were in the field charting the road which was to penetrate some of the most virgin scenic grandeur in Alaska. Road building equipment was arriving with each freighter. And Milotte's friends across the border wrote frequently inquiring about the project. All this gave Milotte an idea—to make movies of the interesting and little known country which the

highway would traverse, combine it with many hundreds of feet of color movies which already he had made of Alaska, and put on a show for his friends on the next trip across the border.

So enthusiastic did their friends respond to these movies, Milotte decided then and there to commercialize on his film—to take it on a lecture tour. The spot selected for the initial lecture and screening—the "tryout"—was Sedro Woolley, Wash., a town of 2000 inhabitants. An advertising campaign was arranged with a local newspaper to run in advance of the scheduled showing, and Milotte and his wife returned the evening of the advertised date to lecture and screen the picture. The "tryout" was a success. Both lecture and film was well received

and the Milottes were thus launched on another career, lecturing, one that is fast regaining popularity, thanks to Kodachrome movies.

About four and a half months were required for Milotte to cut and edit his picture, make titles and shoot the many interesting animated maps. There are many laughs throughout the picture, for Milotte recognized long ago the value of comedy situations and running gags to sustain interest in lecture pictures.

Milotte emphasized: "I made it a particular point to put a laugh in the very beginning of the picture. This sets the audience in good mood at the start and sharpens their interest for what is to follow.

"For one running gag I

used unposed shots which I obtained quite accidentally of a Parka, a species of small ground squirrel, and of a grizzly bear. Those of the Parka show him devouring the remnants of a discarded soda cracker, looking up frequently with cautious glances for possible intruders. The shots of the bear are considered rare and show him charging directly toward the camera and again away from the camera at full speed.

"These were arranged to show the bear contemplating the small Parka eating the cracker, then charging the Parka who turned to face the bear all the while scolding him bravely; then the bear halting the charge and retreating. Here a title is cut in where we remark that we were glad the bear ran off in the other direction; a return to a closeup of the little Parka as he faces the camera, and then another title—as spoken by the Parka: 'I'm glad he ran away, too.'"

There are comparatively few titles. When screening the picture during lectures, Milotte speaks running commentary using a microphone near the projector and an RCA amplifying system. A single turntable is used to play background music from selected recordings — mostly harp, cello, an flute selections. Mrs. Milotte handles this department of the lecture, fading the music in and out between her husband's commentary.

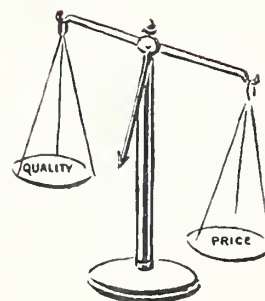
Obviously, Milotte is well qualified to advise the amateur interested in making 8 mm. or 16 mm. movies in Alaska. Exposure is the principle problem due to frequent overcast skies and almost incessant rainfall which averages 150 inches per year. The tricky light makes dependence upon exposure meter almost imperative.

No amateur's movies are complete without shots of the totem poles which are found in abundance in south-eastern Alaska and may be filmed without any restrictions whatever. This area also is the region of the world's largest salmon fishing industry. Here Milotte secured the many interesting Kodachrome shots



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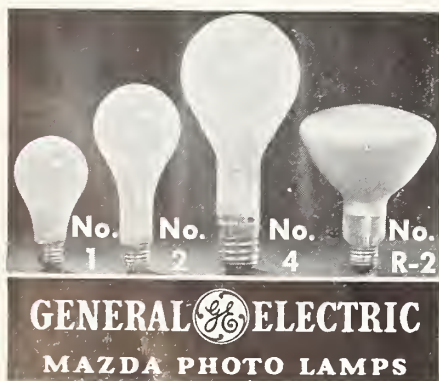
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of bears fishing for salmon, scenes which contradict the theory that bears catch salmon by stunning them first with a blow from their huge paws. Milotte's pictures show the bears catching fish by watching the water intently, then thrusting their snouts under water, catching the fish firmly between their jaws.

The more daring filmmakers venturing into Alaska will want pictures of native game, and for them Milotte offers the following advice: in stalking the wild sheep for camera shots, it is best to let your presence be known. They are inquisitive creatures and will come to you, if not disturbed, enabling you to secure fine pictures at fairly close range.

If you want pictures of grizzly bears, be sure to conceal yourself in safety as these animals are dangerous. For Caribou, the secret is to go ahead of them, keeping the wind blowing away from the animals so it will not carry your scent to them. The Caribou have an unusual keen sense of smell. As for wolves, if you succeed in filming these wary fellows you are lucky. They are to be seen very little in the day time. Milotte possesses what is perhaps the most unusual movies secured of Alaskan wolves, taken on Kodachrome film at 11:30 at night! Of course at that time of the evening in Alaska in the summertime it is still quite light, but not sufficient for making movies at regular daytime exposures. To secure these shots, Milotte opened up his lens and made the pictures at $\frac{1}{2}$ second exposure, using the hand crank to turn the camera. These shots are easily one of the big highlights of his lecture picture.

Milotte, of course, is but one of the many advanced cinefilmmakers whose exceptional work has brought national recognition. There is a new wave of interest in lectures—illustrated lectures—sweeping the country, and many keen movie makers are cashing in on the opportunity. But the subject and especially the pictures have to be good, topically interesting and perfect cinematographically. This does not mean one

must choose an hitherto unscreened subject. More important, according to Alfred Milotte, is that the subject be filmed in an interesting

or unusual manner with more than ordinary attention given to camera angles, sharp focus, and accurate exposure.

Plot movies in advance

• Continued from Page 269

Throughout the trip there are flashback shots of the boy thinking about the dog and the dog is brought into a corner of the scene through double exposure. So not to overwork this idea, occasionally there are shots intercut that indicate the boy is thinking of his dog: the boy looking wistfully at a picture of a dog in a magazine; watching other dogs along the way; writing a letter home to his dog; and still another—mailing a bone to him!

Finally in the scene showing them arrived at their destination, the father goes to the trunk compartment to get out their luggage. Upon opening the trunk, he steps back with a look of surprise, and a close-up shows the dog curled up among the luggage, wagging his tail in a sort of half-hearted way as though not quite sure how the boss of the house is taking the surprise!

Now while this last episode could be worked out after returning home, it looks far more natural, indeed has far greater punch if there's a view of the Grand Canyon, for instance, clearly visible in the background beyond the car.

One thing to remember in shooting holiday or vacation movies is to "personalize" as many scenes as possible. The city dweller who rarely gets into the mountains is invariably overwhelmed by the beauty of waterfalls, tall pines, and lofty mountain backdrops, and the urge generally is to whip the camera out of the case and into action without much thought to composition. And this is how much of the pot-shot movies have their beginning.

Far more acceptable movies—the kind your friends will ask to see again and again: the prize winning kind—are those made with your trigger-finger held in check. Before you shoot wildly at a beautiful panorama, give a thought to pic-

torial composition; then place one or more of the members of your party in the scene—not facing the camera—but moving naturally, gazing at the scene or inspecting some object within it.

One pleasant vacation picture recently screened had nothing more to tie the scenes together than a simple idea that occurred to the filmer on the spot. This filmer and his wife had gone into the mountains to spend two weeks fishing and loafing. In one of the early scenes, the wife is shown asking the husband if he will go on a hike with her. He declines, choosing to loll in a nearby hammock, but urges her to go for a walk with the dog. Thereafter, in almost every scene that follows, the wife is shown hiking along with the dog, tossing pebbles into a stream, inspecting wild flowers, etc. All this added much more to the picture than if the scenes were composed of nothing but scenery.

Thus the shots this filmer might otherwise have made of the scenes and points of interest encountered along the way, were made doubly interesting by the continuity of his wife and dog moving naturally through every scene. The important thing, and that which made his picture successful, was the planning beforehand—the decision to build continuity while shooting, and thus simplify the task of making a screenable picture of his material after returning home.

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• Rev. Raymond Heisel

Pastor Heisel

A photograph of Rev. Raymond G. Heisel, producer of "A Pain in the Night," arrived too late to be included with the story of his Movie of the Month in the May issue so we are reproducing it here.

Reverend Heisel has pursued the cine hobby for four years and has numerous pictures already to his credit, some of which have been screened to more than 3000 people.

All of his home movie productions are cued to sound, the recordings being played on a double turntable outfit which he constructed himself.

Historic Film

Attorney Donald F. Lybarger, county recorder of Cleveland, Ohio, is currently engaged in filming an historic documentary on the old Western Reserve, a term given in early colonial days to a section of north-eastern United States. Recently before a group of prominent citizens of Cleveland, Lybarger screened the initial film of a series which will comprise the entire project. It is titled, "James A. Garfield, Distinguished Son of the Western Reserve."

W. Ward Marsh, motion picture critic of the Cleveland Plain Dealer says of Lybarger's film: "It is one

of the finest film studies of a most difficult subject I have ever seen on 16 mm. stock. It is available now to all local civic groups, and I can urgently recommend it to all non-theatrical organizations."

The story and script were written by Mr. Lybarger. All the camera work was done by John Borza, Jr., deputy county recorder under Lybarger's supervision.

"The greatest difficulty I faced, aside from the tremendous cost—for this is a most expensive hobby—is the fact that it is so difficult to make history relive again," says Lybarger. "When I step out into the field of history, I find that while there are all manner of things available, it is most difficult to make books live or bring life to markers or inanimate memorials."

The Story of Racine

John R. Kibar was recently appointed by the Ra-Cine Club to head a group of club members who plan to produce a documentary on the city of Racine, Wisconsin.

A shooting script is now being written and camera assignments will be made at the next meeting of the club. The production will be in 16 mm. Kodachrome.



• McPeak's projection layout

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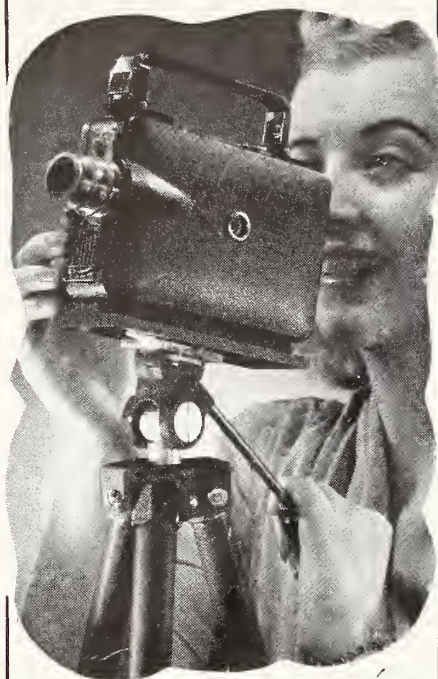
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There was a demand for sub-standard motion picture entertainment and McPeak was a pioneer in the field at least in his territory. He purchased a Kodascope EE projector, then found it necessary to augment it with another so he could screen pictures in professional fashion, threading one projector while the other was in operation.

This business of exhibiting movies has grown. Only recently McPeak purchased a Filmosound "Academy" model. This enables him to use 1600-foot reels, give longer shows without interruptions. To provide music and commentary with silent subjects, he has just completed the building of a 10-watt amplifier. This is aug-

mented by two dynamic speakers and dual turntables which can be operated at either 78 or 33-1/3 revolutions per minute and are capable of playing records up to 16" in size. The above picture shows the complete equipment which McPeak transports from one location to another.

During the past two years, McPeak devoted much of his spare time filming the New York World's Fair and now has sufficient film of this historic event to screen a two-hour show. He also recorded on five 16" discs much of the original music of the fair together with many of the announcements made by officials and concessionaires.

Incidentally, McPeak is now established solidly in the business of filming and

exhibiting 16 mm. movies—a business that sprung rapidly from what was once merely a hobby.

Dayton Film

Edward A. Lucid, chairman of the Cinema Research Club of Dayton, Ohio, reports members of the club are presently engaged in the production of a civic documentary to be titled, "The City of Dayton." The production, in 16 mm. Kodachrome, will picture the industrial, civic, and cultural life of this busy Ohio city. A duplicate of the production is simultaneously being filmed in 8 mm. Kodachrome.

When completed, the productions will be made available to schools, churches and clubs.

Student film nationally acclaimed

• Continued from Page 283

were good at something else. Conferences with authorities on food, studying marketing or manufacturing process, and field trips were all a part of the work at this stage of development.

Before these youngsters were through there were many in the group who could use the language of the movie maker like a veteran. To give some idea of what happened, students said: "I see movies more critically now"; "Analyzing movies has helped me to judge a good film"; "I never knew the 'big shots' could be so nice to a fellow in a conference"; "It helped me a lot in meeting people"; "It increased my appreciation of movies."

The students did the work principally themselves, but their teachers and advisors did a great deal to help advise them. In several cases these teachers were skilled and experienced as well as being good amateur photographers themselves. This helped out many times when an impasse was reached. Take for instance all the debate and fuss over the title of the food picture. The final name turned out to be "Food the Modern Way."

It was always a thrill for the class on occasions when members of the American Council came to Denver to visit them and lend assistance. Then there were the conferences with the photographers and technicians of the Denver schools. These were of utmost importance for all details had to be thoroughly worked out before even the first scene could be filmed.

When the scenario was completed and each committee had finished its assigned task, actual shooting in the field began. I remember one warm Saturday morning in April, I accompanied this core class when some actual shooting was done. On this particular morning certain sequences were needed in a big bakery to show the bread-making process from beginning to end. There was a division of labor in the field, and here too, each youngster played his part. One group arranged lights (for indoor photography) another student made light meter readings and reported to the camera man, the script girl kept a record of the shot, and so on, in order that errors would be reduced to a minimum.

After leaving the bakery we all went out to a farm. Here some scenes of spring

plowing were obtained. Interesting shots of a huge gang plow coming right toward the camera, the plowman silhouetted against the sky on a knoll with picturesque cumulus clouds forming the background were the things these young movie makers were after. Pigs, chickens, cattle, and other farm animals were the actors in several sequences taken on this morning for as meat animals they too played a part in "Food the Modern Way."

When the films came back from the processors there was work to do. Editing, cutting and splicing were keenly enjoyed. The scene of these activities was the photography room in the central administration building where a titler, rewind, splicer, and all other necessary materials were to be found. This equipment, by the way, is available for the use of all schools participating in the motion picture production.

Looking back over the enterprise, it certainly seems fair to consider it a success. The films remain in our Denver school film library and are used continuously by first one group and then another to learn about "Food the Modern Way" in Denver.

Summer time is filter time . . .

• Continued from Page 274

want to film a farm scene with cows in the foreground and a white silo towering against the sky. Normally on positive film this would be one of those scenes that we just look at and pass by. However, use of the proper filter and by processing the film with a formula that will minimize halation, it is possible to record the scene quite satisfactorily.

When first I made tests, I looked about for a subject which I never before had been able to record successfully with positive film. There is a white statue on the Benjamin Franklin Parkway in Philadelphia which can be filmed successfully only by shooting from a low angle with the statue silhouetted against the sky. The first filter I used was the light yellow K-1. The procedure was to take a shot at normal exposure without a filter; then make a series of shots with each of the filters, each time increasing exposure by one half stop. Thus when film was developed I could pick out the exposure that looked best and determine the factor for each filter used. The results of tests with the light yellow filter were very encouraging. This filter required a factor of 4x, an increase in exposure of two stops.

The next filter tested on the same subject was the medium yellow or K-2. After testing this, I found it would be necessary to open up the lens four stops thus giving a factor of 16x. Obviously the results were not as satisfactory as the K-1 since the K-2 had a tendency to decrease the overall contrast and lose detail in the foreground.

Then the green or X-1 filter was tested. It was not as good. The sky did not darken up very much and the statue seemed to merge with it. On a farm scene similar to example already described, the X-1 lightened the grass slightly but I still had the white sky. The factor for this filter was 3x, requiring opening up lens approximately one and one half stops.

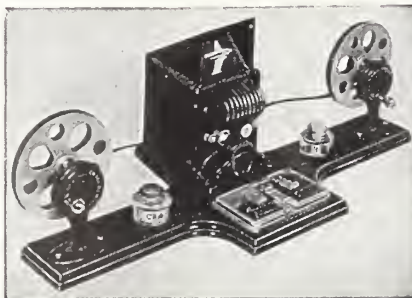
One of my friends suggested I try a standard red G filter. I was dubious about the result but tried it. No reasonable increase in exposure would give me anything on my film at all. I even shot at f 1.9 in bright summer sunlight.

The next test and the one that gave me the best results was made with the very light red Kodachrome "type A to daylight filter." In making tests with filters, it must be remembered that certain portions of the sky appear lighter than others. The sky opposite from the sun will appear the deepest blue to the eye and darkest in the finished film. I found that the Kodachrome filter required an increase of only one and a half stops. This is a decided advantage since positive film is slow and its speed should not be decreased too much by use of heavy filters. The Kodachrome filter is made to hold back a very small amount of blue light so as to give the proper rendition when indoor Kodachrome is used outdoors, and this is the reason it works so well on positive film. It holds back just enough of the sky to make it appear dark on the film without absorbing too much of the light in the foreground. When this filter was used on the statue with the bluest portion of the sky for a background was rendered a pleasing grey with the clouds showing clearly as may be seen in the enlargement accompanying this article.

Feeling very much elated over the preliminary results I then decided to make a more thorough test. I went to the New York World's Fair and used the Kodachrome filter on everything I filmed. The results were far beyond my expectations. For the first time I had a shot in which the trylon and perisphere stood out against a darkened sky. It was the same way with all the other buildings. Out of 100 feet of 8 mm. film there was not a scene in which the sky was an objectionable white.

To sum up the results of

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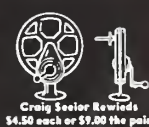
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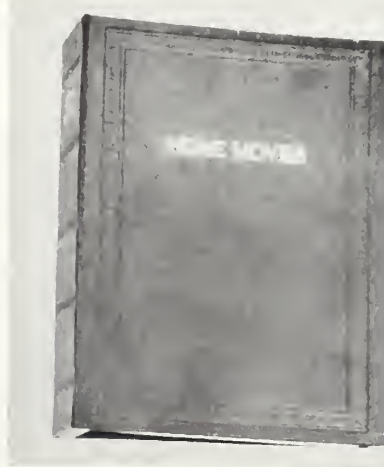


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the tests, it was found that by using the Kodachrome filter on positive film and then developing the film in formula published in the April Issue of HOME MOVIES I came as close to pan results as is possible with positive film.

While these experiments I'm sure will be of interest to many amateurs, the report of what I term their success is not intended to mislead anyone to think the result is comparable to that possible with panchromatic film. Naturally, the more color-conscious panchromatic films respond more generously to filters than do the almost color-blind positive emulsions. One need only recall some of the filtered scenes in theatrical movies to comprehend what is in store for the amateur who uses regulation filters with panchromatic film.

Those interested in using filters for their summer

movies need waste little time on the characteristics of the full range of filters available for cine cameras. One can find a specific use for each and every one, providing of course he has the time and the money to expend upon lengthy experiments. Most amateurs' interest in filters begins with the desire to darken sky areas and thus bring out in vivid detail interesting cloud formations. Such opportunities will prevail in abundance during summer filming expeditions and it is for this reason that the most appropriate filters for such effects will be described for use with panchromatic film.

For very slight correction of sky areas, use a yellow filter. Where a deeper tone of the sky is desired, a G filter may be employed. This is orange in color and requires slightly more exposure than the lighter, yellow

low filter. For those dramatic shots of black skies and fleecy white clouds, use of a red "G" filter is necessary with lens opened up not quite as far as indicated by this filter's factor.

Thus if you are shooting in the mountains this summer—at Yosemite, Yellowstone Park, or at Bryce Canyon for example, where fleecy white clouds go scudding across the skies daily, you'll want to bring along one or perhaps all three of these filters. There are others, of course; but for the tyro, to describe them and catalogue their uses would only serve to complicate the issue. There are many other uses for filters aside from that of enhancing sky and cloud effects as just described. But our data is intended for the vacation filmer at the moment, and those eager for a more extensive treatise must wait for a future issue.

Scenery isn't all there is to shoot!

• Continued from Page 271

ture outside to starve!" To all the questions, his answers are emphatically "Yes"!

In exasperation, the husband stops the car; turns around and heads for home—telling his wife they'll go back so she can check everything for herself. They stop at the curb with brakes screeching and the wife hurries into the house. The husband watches her intently up the walk, then as she enters the door, a rascally smile comes over his face. He throws the car in gear, and pulls away, registering a big sigh of relief.

Proceeding down the highway, the husband snuggles down comfortably in the car seat, lights a cigarette and smiles as he contemplates a nice quiet vacation by himself. Suddenly there's a cough in the motor, a backfire report, and the car begins to loose speed. The startled husband sits up, then looks at the gasoline gauge, and a closeup shows the needle on the empty mark.

In the meantime, the wife has returned to the curb and finding the car and husband missing, goes into a

"slow burn." In high dudgeon she stalks back into the house, slamming the door after her.

Cutting back to the husband, we find him walking back toward town. Stopping at a service station for a can of gas, he is further chagrined to find he has forgotten his wallet! Of course he is obliged to return home and humbly face his wife, and when the car is re-fueled and they are again on their way, it is the wife that takes the wheel, the husband setting glumly beside her.

This whole plot while serving as an opener for the vacation picture also afforded opportunity to intercut scenes made of the trip along the way. But much of its punch would have been lost had the comedy ended with the Mrs. taking the wheel when they resumed the journey. Therefore, a running gag continued through the picture closely allied with the plot in the opening sequences: They forget to bring matches along; the wife fishes without catching anything until her husband reminds she forgot to bait hook; and many similar

events that bring out that one or the other forgot something—in spite of their embarrassing experiences at the beginning of the picture. Finally in the closing sequence, a tire goes flat and it is revealed that in making room for their luggage, etc., they forget their spare tire. They are limping homeward with the dilapidated tire flapping against the pavement. The husband is gripping the wheel and looking grimly ahead while his wife glares at him.

One can readily visualize what a boost these comedy "shots in the arm" can give any vacation picture. They detract not at all from the purely scenic shots recorded on the trip, yet hold the audience in a state of expectation until the final scene.

The success of good home movies today is assured when threaded with a good running gag or light continuity. "Dream up" a gag for that vacation film of yours, then when shooting is completed tie the whole together with good editing and ample titles and listen to your audience rave after its preview!

• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF you have any questions concerning titles or title-making, Mr. Cushman will be glad to help you. You can write him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Be sure to enclose a self-addressed stamped envelope for your reply. It is also well to include a sample or drawing when possible, as well as data regarding the developer used, kind of illumination, film, lens opening, etc.

Q. Is it true that there is very little variance in title exposure between one film and another with reversal films? I have heard that f.11 in sunlight is correct for any film. Why is this, if it is correct at all?—S. M., Los Angeles, Calif.

A. If the title background were jet black and the letters snow white, the chances are you would get a satisfactory title on most any reversal film exposed at f.11 in the sun, whether it be Super XX or positive film reversed. As long as the white letters fall in the over-exposed portion of the film and the black background in the under-exposed portion, you would, of course, have good results.

The slow films should reproduce white letters, clear at f.11, and a black background should still be dark on the faster emulsions, so your statement can be considered as substantially correct.

Q. How are fade-ins, fade-outs, and lap dissolves made with direct positive film?—G. V. H., Brainerd, Minn.

A. A lap dissolve is made no differently with positive film than with reversal film. One title is faded out, the film is wound back, and the next one faded in. To make a fade-in, the same procedure is used except that the first fade-out is made on plain white paper, the film is wound back and the fade-in is made on the title. For the fade-out, fade out on the title, wind back the film and then fade in on a piece of

white paper. The use of "Foto-fade," a chemical dye solution, is preferred by many persons, since no fading or winding back of the film is necessary during the exposure. After the film is developed the dye is applied and the fade obtained. The dye cannot be used for lap dissolves, however.

Q. A demonstrator at a recent club meeting said any developer could be used in making titles, and that the length of time governed the contrast. Is this true, and if so, why are there special contrast formulas?—N. B. W., New York, N. Y.

A. This is true, and any film can be used, too. The softest film and the softest developer can produce good contrast if exposed and handled correctly, but since the job is accomplished much more easily and quickly and with less chance of error by using contrasty film and contrasty developer, there is no reason to employ the more difficult way.

Development governs contrast. Any film can be placed in any developer, and if developed long enough will have plenty of contrast. In the meantime, however, chemical fog is likely to appear due to the prolonged development.

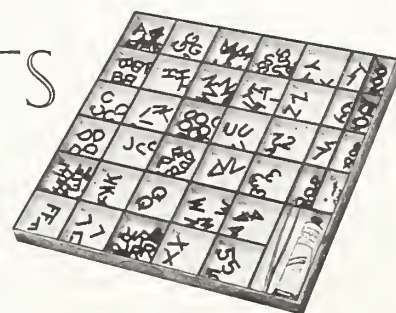
Since nothing is gained by making titles with soft film and developers, contrasty emulsions and formulas are preferred.

Q. What is the blackest paper or other substance for use in making double-exposed titles over a moving background?—M. B. C., Dallas, Texas.

A. A piece of deep pile cotton velvet is about the darkest material there is for work of this kind. White pin letters, wood block or cut-out letters go best with it. It is absolutely black, and even at wide apertures will be found to absorb practically all the light.

In painting letters on cardboard, there is a matte surface which is very good. In selecting any black sub-

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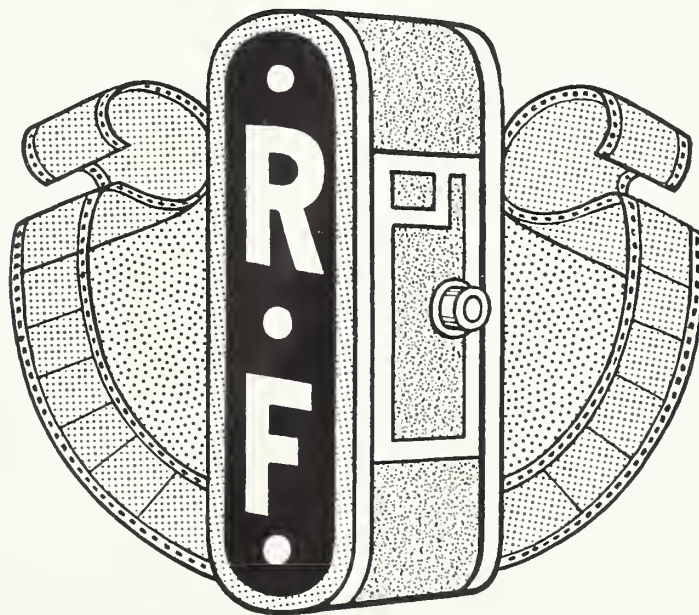
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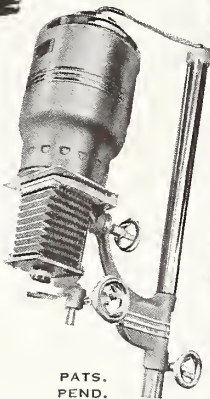
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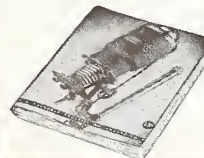
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stance for work of this nature, hold it at an angle to a bright light and see how much light is reflected. Careful lighting of the title will reduce much reflection.

Q. Can chemical fades be used in making lap dissolves?—G. W. R., Providence, R. I.

A. Yes, in a way. As you

probably already know, chemical fades are possible only with developed film—that is, with the positive print. If you have two scenes which you wish to dissolve by the lap dissolve method, you can make a chemical fade-out and -in on these two scenes. Then by making a duplicate of these two scenes you can effect your

lap dissolve. When the fade-out has been recorded on the raw film, run the raw film back in the printer to where the fade-out began. At this point start the fade-in of the second scene, and your lap will be complete. There is no way of using chemical dyes for dissolves on unexposed or undeveloped film.

Movie of the Month . . .

• Continued from Page 276

out the eye of his crimson opponent, and immediately thereafter the color of this fish begins to fade. It is said that as this fish continues in battle his color gradually fades from red to white, regardless of whether any injuries are inflicted on him or not.

Although he now has but one eye, the red battler is as vigorous as ever, charging repeatedly at his evasive opponent, and it is interesting to see how rapidly he swerves about in order to keep his one remaining eye upon his adversary.

The dark fish draws away, leaving the red fellow limping near the bottom of the aquarium. Suddenly we see the charger emerge into view near the top of the glass. Then, like a Stuka bomber, he dives straight for his opponent. There's a flash of black as he streaks through the water. Sinking his jaws into the side of his opponent, he rips the fading red flesh. There is a half-hearted effort of the attacked fish to return the fight, but he is mortally injured and soon expires.

The fight is by no means one sided. The "Joe Louis" of the aquarium is dealt many blows, but like the Louis of the ring, he is able to "take it" and thus live to fight another day. Nor was the bringing of these two aquatic battlers together a cruel act. Fighting is the natural pastime of this species of fish. In their native south seas, they thrive on fighting where the survival of the fittest seems to be the order of things.

Dr. Gerstenkorn spent much time in studying the fighting habits of these fish.

Many pairs were purchased by him and placed in the aquarium for study before a single frame of film was exposed. It became necessary to determine where the fish preferred to fight; close to the top, or at the bottom of the aquarium; or in the dense growth of seaweed spring up in the center of the glassed arena. Lighting had to be planned and it was discovered that the hot photofloods could be left burning only a short period at a time.

Then with lights arranged, and camera set up before the aquarium, another obstacle was encountered—that of keeping the fish toward the front of the aquarium so they would always be in focus and unobscured by the sea grass. To overcome this, a panel of glass was placed within the aquarium, forming a division with the fish in the front half and the grass in the back.

A Zeiss Ikon 16 mm. camera was used with regulation one-inch lens. This camera provides for focusing directly through the lens and use of the one-inch lens assured the necessary depth of focus. While auxiliary lenses may be employed for shooting scenes of this kind, they limit the depth of focus with the result the fish would only be in sharp focus some of the time.

It is worthy of note that in his second outstanding picture, Dr. Gerstenkorn has chosen a subject with a single locale, requiring no complexity of locations just as he did for his picture "The Cauldron," the locale of which was a city public

square but a block in extent. One might surmise that Dr. Gerstenkorn is a filmer who dislikes to move about much and would rather film a topic from one single camera set-up, perhaps sitting behind his camera on a cushioned stool to make the pleasure less of a task. The truth is, the Doctor has a peculiarly keen eye for drama in everything that goes on about him. His keen analytic sense recognizes filming fare wherever he goes. He disdains scripts, or any kind of preliminary plans. He shoots as he goes. But he possesses a keen sense of editing values which accounts probably more than anything else for the success of his movies, like the drama in a fish bowl, "Tropical Ecstasy."

• All Amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories.

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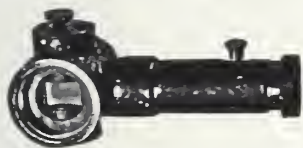
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Information PLEASE

Positive Film Speeds (O. L. Kupferer, St. Louis, Mo.)

Q. What are the Weston mazda speeds for some of the popular brands of positive film applicable for direct positive title making, and how should I use an exposure meter to obtain correct exposure in shooting titles?

A. As speed ratings of all cine films vary according to the developer used, this is an important point to consider by the amateur developing his own positive film titles. Some developing formulas bring out more in a film than others. A rating of Weston 1, mazda, comes pretty close to fitting the average positive film.

Use of exposure meter is not always productive of the desired results. Best method is to shoot a test strip composed of exposures made with the full range of openings of your lens. Then develop and examine it for the desired contrast. Select the exposure giving the most satisfactory contrast and shoot your titles accordingly, developing them with the same formula as used with the test strip.

Frame Lines (Eva Jagoe, Calgary, Alberta, Canada.)

Q. Whenever films exposed in one or more different cameras are spliced together, I find it necessary to constantly re-frame the film as it runs through the projector. Obviously this is due to the difference in position of the aperture with relation to the sprocket holes in each camera. Can the claw which moves the film into position in the gate be adjusted to remedy this fault?

In making a club picture, it is not always convenient to have all scenes shot with the same camera; then there often is the desire to allow several members shoot the scenes for the production.

A. As far as we can determine, all cameras of one brand of manufacture have the same frame line setting. Unfortunately all manufacturers have as yet failed to

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

get together to establish a uniform location for the film apertures of their cameras with the result that the fault you describe continues to plague amateurs screening films made with one or more different makes of cameras.

We are informed that with some makes of cameras this fault may be corrected, not by adjusting the intermittent claw, but through adjustment of the aperture itself within the camera.

Title Areas (Waldon Tappner, Miami, Fla.)

Q. I have just completed a home-made titler which will enable me to make titles of various sizes. Can you furnish me with a chart showing title areas at various distances?

A. You failed to give any idea of the title card sizes in which you were most interested. However, we are listing below the dimensions of title areas which are popular with most amateurs hoping they will serve your purpose: (Left hand figures indicate distance of title card from camera lens; figures at right indicate title area.)

6"	— 2 $\frac{3}{8}$ "	x 1 $\frac{3}{4}$ "
8"	— 3 $\frac{1}{8}$ "	x 2 $\frac{3}{8}$ "
10"	— 4"	x 3"
12"	— 4 $\frac{5}{8}$ "	x 3 $\frac{5}{8}$ "
15"	— 6"	x 4 $\frac{1}{2}$ "
20"	— 8"	x 6"
30"	— 12"	x 9"

16 mm. Lenses for Eights (Leonard W. Horn, Wiloughby, Ohio.)

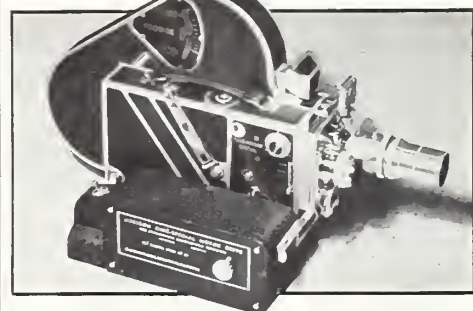
Q. Is a one-inch 16 mm. camera lens more efficient when adapted to an 8 mm. camera than the regular 8 mm. lens? What advantages, if any, would there be in such an adaptation?

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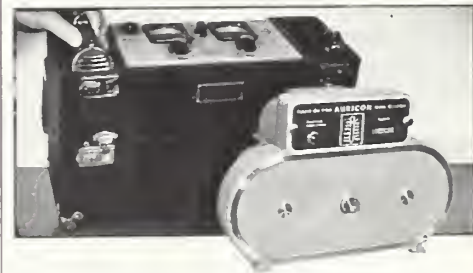
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A. The gain in efficiency would be in the added depth and detail the 16 mm. lens would give. However, the results would be similar to that if a regular one-inch telephoto lens were used. In other words, area of field would be less than that of regular half-inch 8 mm. lens. Care would have to be exercised in adapting such a

lens to insure that distance from film plane to center-point in the 16 mm. lens was exactly one inch.

Single Frame Exposure
(Bert Tarnon, San Francisco, Calif.)

Q. I have a Bell & Howell Companion 8 mm. camera with the single frame release. Could you tell me what is the rated exposure at single frame speed with this camera? I plan to make

a film using stop motion and do not want to make a lot of experiments in order to determine exposure.

A. When using the single frame release on your camera the exposure obtained is 1/25th of a second. Thus to calculate the correct lens opening to be used, find the proper exposure established for 1/25th of a second under prevailing or desired light conditions and for the film you expect to use.

Better movies aim of reviews . . .

• Continued from Page 281

planting and harvesting sequences. Camera angles, exposure and focusing are excellent.

Editing: One need not look twice to recognize in this film, the producer's knowledge of editing technique. The frequent change from long to medium and closeup shots; the accurate cutting of scenes for length; and proper placement of titles, all tend to place "Poi" in the professional class. Our only suggestion would be to change the treatment of the opening sequence would give a full explanation of the origin of poi and explain its importance in the life of native Hawaiians today; then proceed with telling the story of how poi is produced commercially and sold in bags at neighboring markets, thus relieving the Hawaiian family of one domestic task.

Titling: The titling of this picture was expertly done. Not only were the main introductory titles well designed and photographed, but the succeeding explanatory titles were well composed and placed in the film. These latter consisted of white letters over a deep blue background.

"ADVENTURE IN COLOR" ★★
300 feet 8 mm. Kodachrome—By J. L. A.

Continuity: This is an interesting account of a trip, or perhaps a number of trips made by the filmer which begins with travel scenes in Boston, followed by a lengthy sequence on an American Legion Convention parade, and then scenes of other points in New England on which this filmer trained his 8 mm. camera. The closing sequence is composed of shots of flowers

made within the home garden.

Photography: The photography in this picture was only fair but this is obviously due to the fact this venture was the filmer's first with Kodachrome. Many of the shots are underexposed and an equal number are predominately over-red in tone. One thing to remember in using Kodachrome is that the scene must have plenty light. Shooting into shadows, as was done in one of the shots of two people posed in a garden, does not net the best results on color film. Under shadow conditions, it is necessary to open up lens more to obtain proper exposure of faces or objects in deep shadow.

Editing and Titling: This subject required little editing in the true sense of the word, except for cutting and splicing scenes in a pleasing arrangement. However, this filmer did a fine job of titling from beginning to end, both as to composition and arrangement.

Suggestions: The sequence of flowers within the garden at the end of the reel could be eliminated entirely; perhaps saved for some other reel of subjects more pertinent to it. The picture readily stands alone without it in spite of the fact the flower garden scenes are equally well photographed and composed.

"A CHRISTMAS EVE DREAM" ★★★
125 feet 8 mm.—By A. W. H.

Continuity: A very pleasing story motivates this yuletide picture. At the beginning a little girl is introduced seated at a table and writing with colored crayons. Her mother, seated

nearby, suggests she write a letter to Santa Claus. Pausing thoughtfully, the little lass asks her mother what Santa brings to bad little girls, to which her mother responds, "Nothing but lumps of coal." To some it may be best explained that in some parts of the country this is an old legend.

The little girl hangs up her stocking over the fireplace and is then put to bed. Fast asleep she soon dreams of Santa Claus, and the dream sequence is motivated by the statement of the mother with the little girl finding only chunks of coal waiting for her on Christmas morning. She starts to cry and this awakens her. The mother comes to her room, reassures the child she was dreaming and induces her to go back to sleep. When she awakens the next morning, she finds a bountiful Santa has brought her a host of nice things which are shown distributed about the tree.

Photography: As the entire picture was filmed indoors, it called for use of artificial lights, and these were appropriately used, resulting in well lighted scenes. Camera angles were good and there are many fine closeups.

Editing: All scenes are kept to interesting length—none held too long in spite of the fact it is often difficult for one to trim footage of scenes of their precious youngsters. Closeups were properly cut in to accent interest.

Titling: All titles were well composed and satisfactorily exposed and were sufficient to knit the story together in a pleasing and interesting manner.

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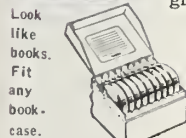
17 E. St. Joseph St. Indianapolis, Ind.

Plot for outing film

• Continued from Page 275

for both unit and overall
running time, to aid in syn-
chronizing.1. Opening: (:05) (:05).
Dad asleep in easy chair.
Close-up of relaxed hand
with pipe. Slow pan to face,
covered by comic section of
Sunday paper.2. Title: (:50) (:10)—
"Let's Have a Picnic!"
Background color should
harmonize with preceding
scene.3. Preparing: (:15)
(:25)—Close-up montage
of faces looking up, express-
ing approval. Youngster
wakes father. All but father
help set out food.4. Loading: (:13) (:38)
—Long, medium and close
shots of group putting food
into the car. Dad helps only
by carrying comic section
along.5. Trip: (:12) (:50)—
Long shot of car pulling
out. One or two views
through windshield.6. Arrival: (:10) (1:00)
—Windshield view as car
pulls into campground.7. Unloading: (:12)
(1:12)—Dad wanders off
with paper, youngsters
scurry away and mother is
left to set out food. Final
shot should show mother
setting down a kettle and
looking up to distant view.
Camera follows her gaze as
transition to next scene.8. Scenery: (:34) (1:46)
—Family goes off to view
landscape. Vary to suit oc-
casion. Include pictures of
the group, so composed that
they frame a scene.9. Lunch: (:29) (2:15)
—Miscellaneous humorous
shots around the table.
Final one should show one
of the members with satis-
fied expression of a full
stomach, as he leans back
to rest.10. Siesta: (:25) (2:40)
—Dad and the older mem-
bers relax on the grass.
Same comic section is over
dad's face. Mother is clean-
ing up dishes. Include rich
cloud shots, perhaps a close-
up of waying flowers and
trees.11. Playtime: (:15)
(2:55)—The energetic chil-
dren collect rocks, play in a
stream or whatever sur-
roundings permit.12. Time to Go: (:13)
(3:08)—Sun is low. Dad
points to wrist watch with
the folded comic section.
Children reluctantly start
for car.13. Packing Up: (:14)
(3:22)—Blankets, food and
dishes into trunk. Young-
sters hang back, want to
play more.14. Departure: (:08)
(3:30)—Car pulls away,
through long shadows.15. Last Look Back:
(:06) (3:36)—Shot
through rear window as
campground recedes in the
distance.16. Children: (:06)
(3:42)—They are asleep in
the back seat, the same
comic section over their
faces.17. Sunset: (:18) (4:00)
—Rich colors of evening
clouds to fit the inspiring
music which closes the rec-
ord. Shoot at slow speed to
increase apparent motion.
No end title is needed. Fade
sunset if possible.While this idea is not
startlingly original, it has
the advantage of being both
concise and composed of fa-
miliar material. Coupled
with this great music it
will be very outstanding.
Among the novel features
is the elimination of all but
one title, and that follows a
bit of opening action, in the
best new Hollywood tradi-
tion. If you wish, you might
add a brief credit line for
cost and photographer.All the shots are easy to
make, and the scenario can
fit almost any outing. One
special word on scene 16:
it can be made later by
heading the car northwest,
so the late afternoon sun
will slant through the win-
dows to illuminate the
youngsters and the paper.Keep in mind scene
lengths when shooting. By
over-shooting slightly, there
will be ample material to
edit to exact length. Fre-
quent change of camera
angle helps avoid monotony
and aids in telling the story
more quickly.Editing can best be done
by cutting to length, rather
than attempting to time se-
quences in the projector. As
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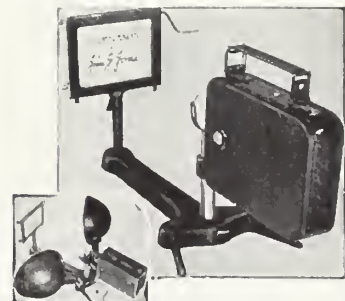
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5 seconds per foot, 16 mm. at 2½ seconds per foot. So we have created a special "frame-ruler" reproduced on page 307 which can be cut out and pasted on a strip of cardboard. Use it (with a yardstick if necessary) for checking the length of all scenes, and synchronization will be perfect. Since all must be cut to exact time, you will find this a great exercise in editing, which will improve your later editing efforts.

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the use of a stroboscope which any record shop can supply at low cost. It is placed on the moving turntable and viewed under a 60-cycle light. When the lines appear to stand still, the turntable is "in sync." If you have a stroboscope for checking the projector speed at 16 frames per second, it will answer the purpose. Otherwise, it is only necessary to load the completed film in the projector and experiment two or three times by matching film with music, adjusting motor speed until projector speed is in harmony with turntable of record player, and marking rheostat setting for future use. Before each showing, it will help to hasten "synchronization"

if both projector and turntable are allowed to "warm up" for a few moments.

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Above all, the "Home Moviettes" idea points the way to couple our films with the world's greatest music, to borrow from it moods and ideas that inspire greater creations than before. We can now imbue our pictures with an emotional content which is not always possible without music.

Bring 'em back a laugh!

• Continued from Page 273

while on the sand; but soon after you shed it in order to take a dip in the surf, a roving dog playfully toys with it and is soon running off carrying the robe between his teeth. When you return to your umbrella on the sand, the robe is missing. After vainly searching for it, you adjust the umbrella for the maximum shade and then relax beneath it.

Your wife (or your girl friend) will continue playing in the surf, which will enable you, or whomever is to operate the camera, to get in some lengthy shots of her or perhaps of others playing in the water or romping on the beach. But occasionally there's a cut back to yourself—asleep beneath the umbrella. The day is wearing on. Already the sun is moving around. Your legs are now exposed to the blistering sun.

Cutting back to you later we find more of your body exposed to the sun. While thus slumbering you are being thoroughly broiled. You roll over. There's a flash back to the wife still playing in the breakers, possibly a few closeups to add interest, and then back to you. The sun has moved farther around in the sky. Now you're fully exposed to it!

Soon your wife appears at the umbrella. Finding you asleep, she quietly picks up her towel and belongings and proceeds to your cottage. The finale is a shot of you at dusk approaching the camera as you trudge painfully back to your cottage. You are done to a turn, and aching at every joint. (The effect of sunburn can be simulated by coating the body with some dark, easily removed substance such as tinted olive or coconut oil.) As you reach your cottage, sprawled before your door and chewing playfully on your tattered beach robe is the dog who scampered away with it while you were bathing.

Here's another short plot for man and wife in which other friends can be used. Husband and wife are seated beneath their umbrella on the sand. The husband is addicted to flirtation and casting admiring glances toward the shapely girls passing by in attractive bathing suits. Of course his wife keeps a reproachful eye on him. Thus annoyed, the husband turns over and takes a nap. His wife wants to nap, too, but fearing to trust her husband she takes a stout cord, which was used to tie up the lunch basket, and ties one end loosely about her husband's

ankle and fastens the other to the umbrella pole.

The attractive bathing girls continue to pass along the beach and the husband soon awakens to cast flirtatious glances toward any girls who chance his way.

Then one attractive miss stops nearby to adjust her bathing cap, casts a flirtatious glance toward the husband which brings his prompt response. The husband sits up abruptly, slicks back his hair, and arising stealthily so as not to awaken his slumbering wife, starts over toward the girl. But the cord tied to his leg snubs him into a fall; the umbrella is pulled over upon his wife; and she emerges from beneath it with fire in her eyes. The closing shot shows the husband walking sheepishly back toward the umbrella as the bathing beauty in the background laughs boisterously.

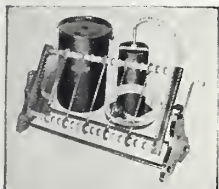
While the continuity ideas already given cover incidents that might occur within a day, a little imagination will enable one to build them into gags and story ideas that may be used through the entire vacation's filming. Other running gag ideas are those which involve one person's aversion to water—you know the coy kind who enter the water a degree at

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a time, finally retreating before a wavelet or breaker! This idea can be used repeatedly—finally near the end of the vacation, the party gathers enough fortitude to go into the water all the way, or may forcefully be "ducked" by others.

Then there's always the big handsome lifeguard angle and the girl who goes for him in a big way. He's handsome in his dark tan, forever basking in the sun, but never seen in the water. The girl wishing to gain his favor, feigns drowning and when the lifeguard reluctantly comes to her rescue, the tables are turned and it is the girl who rescues him!

And what about the kiddies? Well there are a lot of cute things they do at the beach which bring laughs galore when shown on a home movie screen. The idea that makes for success in filming these shots is to use considerable patience, stationing one's self at some distance so their actions may be recorded unobtrusively; and if your camera's equipped with a telephoto lens, the job will be that much easier.

Now on the cinematic side, probably 75 per cent

of the cinefilmer's shooting their vacation movies at the beach this summer will use Kodachrome film. But those who use panchromatic can enhance the effect of their shots by using a filter before their lens. A light or medium yellow filter, or the orange "G" filter will subdue the glare of the sand, improve detail in the shadows, darken the sky so that clouds will stand out, and given brilliance to surf scenes.

A few words of caution, too, regarding care of your camera at the beach. Whatever you do, don't leave your camera in the sun for any length of time. The excess heat will not only damage the film emulsion but thin the lubricant in the camera, affecting its further operation.

At the seashore, keep the lens free from the oily mist that will gather on the lens from the fine spray coming in off the breakers. Use a piece of Kleenex or other soft tissue to remove it. And another potent danger is sand. Don't lay your camera on the sand at any time, and if you have a camera case, return the camera to it immediately whenever it is not in use.

Binocular-cameras

• Continued from Page 278

detail than was possible by any other method except following them around the track by automobile, which of course is impractical.

It was after the multi-camera experiments, conducted during the closing days of the 1940 season, proved the soundness of Mackenzie's idea, that he took it to del Riccio. Del Riccio suggested mounting the cameras on the judge's binoculars, thus making the recording on film automatic with the official visual check of each race. But when the ordinary 16 mm. camera—even one of the lightweight models—was coupled to a binocular, it was found too heavy to be practical.

Del Riccio set about to design a special camera for the job. In due time he brought to the track a camera weighing but four pounds and most import-

ant, featuring a vibrationless spring motor capable of driving 50 feet of film at uniform speed at one winding. A pilot registering pin in the intermittent movement, said to be the first time this professional feature has been used in construction of a cine camera, is another innovation of the binocular-camera.

Camera speeds range from eight to sixty-four frames per second, and change from one to the other is facilitated by shifting a control at side of camera. It accommodates all standard size 16 mm. lenses such as those used by Bell & Howell and Victor 16 mm. cameras.

For shooting the first to the fifth or sixth races, the camera is loaded with 16 mm. Kodachrome in standard Eastman cartridges. Use of color film enables

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still greater check of detail in the color of horses, rider's silks, etc., in such instances where arm-band or saddle numerals are not clearly visible. For the sixth and subsequent events, the cameras are loaded with super-speed panchromatic film.

No knowledge of photography is required of the judges using the binocular-cameras. They need only focus their field glasses upon the race, press the camera starting lever within easy finger reach, and the camera records the scene with the operator almost unconscious of it as he follows with his glasses the horses traveling through the area assigned to him. After each race, the judges return to the officials' quarters in front of the grandstand to make the customary oral report and to deposit their cameras with the head cameraman, who adjusts each camera for exposure and focus for the following race. Those cameras in which film supply is low receive a new cartridge, and, as stated before, when the diminishing light prevailing at the close of the day requires it, the cartridges of Kodachrome are replaced with those of fast panchromatic film.

Just before the next race is to begin, the judges and their binocular-cameras are ferried to their respective posts about the track, shown in the drawing, where they take their positions to film the race.

The sketch of the track shows the field covered by each judge. He shoots the horses coming toward him, as they pass him, and for a short distance as they gallop away. Thus the shots of one camera overlap those of the cameras on either side. While one camera is picking up the horses approaching one judge's post, the camera situated farther back on the track at the left is filming them as they are going away. Should a foul or an accident occur, there would be a complete motion picture record of the event as seen by two cameras trained upon the incident from two opposite points.

Not all eight cameras are used in every race—only during the running of one

mile or longer events. A six furlong race, for example, would call for use of but six cameras. Then just to get a bird's eye view of the complete event, there's another camera recording the race from atop the grandstand. Only one judge is required to shoot extra footage of each race a mile or greater in length—that is the man assigned to the 7/8th post on the clubhouse turn. He not only records the horses coming toward him at the start of race and then going away, but he picks them up again—this time with a telephoto lens mounted on his camera—as the horses thunder down the home stretch and across the finish line.

The cameras are fitted with lenses of different focal lengths, depending upon their position at the track. Cameras nearest the track, such as those at the finish, 5/8th, half-mile, and 1/8th stands have regulation one-inch lenses. Cameras used at the other posts are fitted with two-inch lenses with the judge on the 7/8th stand switching occasionally to a three-inch lens as already explained.

At the close of the day, film cartridges are collected by the head cameraman and delivered by special messenger to the Hollywood laboratories of Eastman Kodak Company. Here special equipment and personnel have been added, enabling them to return the

completely processed films to Hollywood Park before midnight the same day. During the night, the films are cut and edited, and early the next morning they are screened for judges and officials of Hollywood Park in the special projection room provided for the purpose at the clubhouse. Here two projectors are available so that when necessary, a questionable incident may be viewed on two screens simultaneously as picked up from two separate vantage points by the binocular-cameras.

There is some speculation that these pictures may be shown to the public at the track. There's talk of setting up a huge screen in a darkened area beneath the huge grandstand where the entire card of races ran the day before will be screened each day prior to starting of the first race. Thus the "grandstand jockies" and newspaper dopesters still chafing under arguments ensuing from yesterday's races, may settle their disputes in a quiet preview of the questioned event on the screen.

Thus another interesting use has been found for the 16 mm. camera, only recently considered amateur equipment. And it is easy to visualize the use of this same binocular-camera as a medium for checking other sporting events, namely, baseball, football, basketball, and hockey.

Six factors affect titles

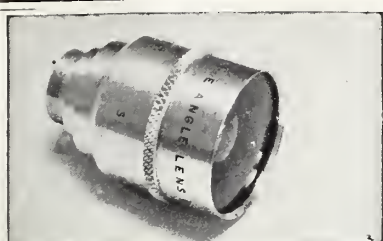
• Continued from Page 280

Lettering should be done in india ink.

Now if the card is one of any number of off-shades of white and the lettering is a grey-black instead of full black, contrast between the two will be lessened and therefore will be recorded accordingly on the film. This does not mean that title cards other than white cannot be used successfully with positive film. They can. One favored card is that with a subtle mottled design used by many amateurs. But where such cards are used, further exacting calculation must be made for exposure. The developing

formula must be adjusted to bring out the detail in this less contrasty background.

One important factor so frequently overlooked by the amateur residing in the city is the change in power voltage that takes place at different times during the day. In spring and early summer months, for example, the hour between 6 and 7 P.M. is considered the peak point in power consumption. At that time more houselights are burning, more electric stoves are in operation; and a greater plague—men preparing for a night out are using elec-



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tric razors; and electric ice-boxes, opened frequently during preparation of the evening meal are causing their motors to work overtime for an hour or two.

Thus, excessive consumption of power taking place at this time of day reduces voltage considerably and will cause any photofloods being used during the period to burn less brilliantly than at some earlier or later hour. If one has established, by tests, an exposure say for two photofloods at 7 P.M., it will not be accurate for use at 11 P.M. The same would apply to exposures established for the later hour. This is important, of course, when title making is to extend over a period of several hours during an evening or perhaps over several evenings. Unless this factor is taken into consideration, titles made at different hours or on separate days or evenings will not be uniform in contrast.

Another factor affecting exposure is the condition of the photofloods used. We frequently hear of exposures established for use of say two No. 1 photofloods set at a certain distance

from title card. In most cases such exposure statistics apply to use of fresh photoflood lamps and not successful results only when new lamps are used. But where old photofloods about to expire are used with the same exposure settings, disappointment is sure to result. The average photoflood lamp often burns beyond the life specified by the manufacturer, but the volume of light given off, while appearing bright to the eye, is greatly reduced in intensity.

Frequently after religiously following all advice regarding contrast in title cards, and the use of good photofloods as already discussed, an amateur will still fail to get the results strict attention to these factors should bring. Occasionally, but not frequently, the camera is at fault in that it is not turning at the correct speed of 16 frames per second. Obviously a slower or faster speed will seriously affect exposure, and this will be more emphasized because of positive film with its inherent contrasty and limited - latitude characteristics.

Next, but far from the

Movie of the Month

Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during past 12 months are:

1940

JULY: "Song of the Soil," produced by E. C. Denny, Buffalo, N. Y. A 16mm Kodachrome film 800 ft. in length.

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time,"

produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY: "Three Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

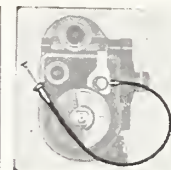
FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8 mm. Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16 mm. Kodachrome production, 350 feet in length.



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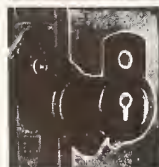
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least important is the de-
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cedure used in finishing the
title film. There are many
developers on the market
suitable for development of
positive film. Each has its
own characteristics and will
give excellent contrast re-
sults if properly handled.
And here is where many of
the if, ands, and buts, arise
in attempting to place the
blame for poor title making
results. If ordinary tap wa-
ter is used instead of dis-
tilled water; if over-age or
off-brand chemicals or so-
lutions are used; if one's
darkroom thermometer is
off a degree or two—any
one or all of these things
will affect the result. It is
a rare instance, indeed,
where all errors add up in
the same direction. In many
instances, fortunately, they
tend to balance each other
but not always to the extent
that a "given" stop can be
always relied upon as "cor-
rect" exposure.

The most successful posi-
tive film titles are made
only after some time is
spent in exposing and de-
veloping test strips. This is
the one dependable method
that will insure good re-
sults; the only procedure
that can furnish the correct
answer to the question:
"What exposure should I
use?"

Select one brand and
grade of positive film and
stick to it. Choose a good
contrast developer and then
establish by test the devel-
oping time and temperature
that give the desired re-
sults. Place photofloods in
reflectors and set them up
permanently so they will
always be used at the same
distance from title board.
Thus with these important
details definitely estab-
lished, reliable tests may be
made and the results can
be depended upon to net
uniform contrast in all fu-
ture title making.

Experimental Workshop

• Continued from Page 287

be made in one's garage
workshop. As pictured here,
legs may be made in two
sections of light pine strips.
The lower section "A" slides
upon the upper member "B"
and is held in place by two
retaining strips ("C") cut

from tin or other light met-
al. A thumb screw "D" in-
serted into a hole drilled in
leg-member "A" serves to
fix legs in position when ad-
justed for proper length.

The leg members are at-
tached to the head "E" with
window shade brackets "F,"
two of which are used for
anchoring each leg.

The tripod head is made
of 1" material. A hole drilled
in the center and fitted with
a 1/4" No. 20 stove bolt serves
to hold tilt head to tripod.
This tilt head may be con-
structed from two pieces of

pine as shown and joined to-
gether with a stove bolt fit-
ted with a wing nut for ad-
justment. Head of the tri-
pod head bolt is countersunk
in section "G" as shown.
Another 1/4" No. 20 stove
bolt is fitted into member
"H" and the square head
countersunk into a square
hole to prevent turning.
This serves as connection
for camera. A 1/4" rod, 12"
long and fitted with a wood-
en file handle, completes the
job when attached to mem-
ber "H" as shown.

—Vance L. Bronson.

FILTER FACTORS FOR POPULAR 8MM AND 16MM REVERSAL CINE FILMS

FILM	Filter De- scription:	K-1 Light Yellow	K-2 Medium Yellow	K-3 Dark Yellow	Aero 1 Light Yellow- Green	Aero 2 Medium Yellow- Green	G Orange	23-A Light Red
Cine Kodak "8".....	Daylight Mazda							
Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Safety....	Daylight Mazda	1.5 1.5	2. 1.5	2. 1.5	1.5 ...	2. ...	2.5 2.	3. 1.5
Cine Kodak "8" Super X...	Daylight Mazda							
Cine Kodak "8" Super XX	Daylight Mazda							
Agfa 16mm Plenachrome...	Daylight Mazda	2. 2.	5. 3.	...	2. 3.	4. 4.	...	...
Agfa 16mm Panchromatic...	Daylight Mazda	2. 1.5	3. 2.	...	2. 1.5	4. 2.	8. 2.	...
Agfa 16mm Triple "S" Pan	Daylight Mazda	1.5 1.2	2. 2.	...	1.2 1.2	2. 1.5	2. 2.	2. 2.
Agfa 16mm Hypan.....	Daylight Mazda	1.5 1.5	2. 2.	...	1.5 1.2	2. 1.5	3. 2.	3. 3.
Agfa 16mm Twin-8 Hypan.	Daylight Mazda	1.5 1.2	2. 2.	...	1.5 1.2	2. 1.5	2. 2.	...
Gevaert Panchro Super....	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 ...	2.8 2.	8. 4.
Gevaert Panchro Microgran	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 ...	2.8 2.	8. 4.
Gevaert Orthochromatic...	Daylight Mazda	2. 1.4	8. 2.	11. ...	4. ...	...	...	...
Dupont Regular Pan.....	Daylight Mazda	2. ...	2.5 ...	4. ...	2. ...	3.2 ...	4. ...	6.3 ...

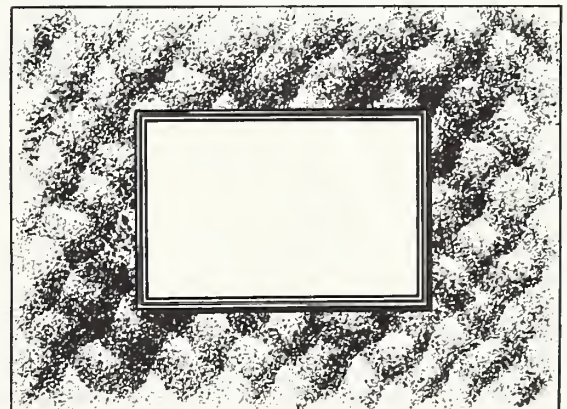
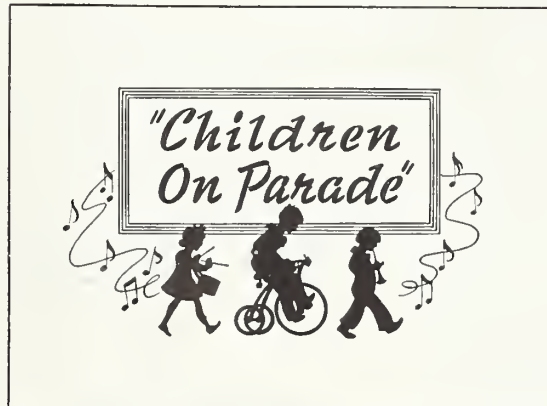
Note: All figures are approximate. Figures such as 2.2 may be considered as 2, and 1.25 as 1.50 (or 1 1/2), and etc.

FILTER FACTOR COMPENSATOR

Normal Exposure Without Filter	FILTER FACTOR NUMBERS									
	1.5	2.	2.5	3.	4.	5	6.	8.	10.	12.
1: 2.8	2.3	2.	EXPOSURE WITH FILTER							
3.2	2.8	2.3	2.2	2.						
4.	3.2	2.8	2.5	2.3	2.					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4.	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4.	3.2	3.	2.8	2.3	2.2	2.
8.	6.3	5.6	5.1	4.5	4.	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4.	3.5	3.2
12.5	11.3	9.1	8.5	8.	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8.	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14.	12.5	11.5	10.	9.1	8.	7.2	6.3
32.	25.	22.	20.	18.	16.	14.	12.5	11.3	10.	9.1

TITLE

Backgrounds



1 SEC. 16 FRAMES	2 SEC. 32 FRAMES	3 SEC. 48 FRAMES	4 SEC. 64 FR.
8 M.	16 M.	HOME MOVIE FRAME RULER	
1 SEC. 16 FRAMES	2 SEC. 32 FRAMES	3 SEC. 48 FRAMES	4 SEC. 64 FR.
8 M.	16 M.	HOME MOVIE FRAME RULER	

This is film measuring device
for "Home Moviettes" referred
to on page 302.

CLASSIFIED

ADVERTISING

EQUIPMENT FOR SALE

- **BASS SAYS:** Rare bargains for June!
- USED CAMERAS**
- 16 mm. Cine Kodak Model E, F:3.5 lens, \$29.50
- 16 mm. Stewart-Warner, telescopic finder, 1" F:1.5 Wollensak, \$32.50.
- 16 mm. Filmo 70A, Cooke F:3.5 lens and case, \$37.50.
- 16 mm. Cine Kodak B with Kodak F:1.9 lens, \$39.50.
- 16 mm. Simplex Magazine, Kodak F:1.9 lens, \$47.50.
- 16 mm. Victor 4 Turret, 20 mm. F:3.5, 1" 7:1.5, 2" telephoto, \$117.50.
- 16 mm. Filmo 70D, with 15 mm. F:2.7, 1" F:1.5 and 3" F:3.5 Wollensak lenses and case, \$177.50.
- 16 mm. Movikon, coupled rangefinder, Sonnar F:1.4 lens and case, \$235.00.

USED PROJECTORS

- 16 mm. Keystone A-72, 300-watt, \$27.50.
- 16 mm. Bell & Howell 57A, 200-watt, 50-volt, \$37.50.
- 16 mm. Ampro A, 400-watt, case, \$44.50.
- 16 mm. Filmo Master, 750-watt lamp, case, \$95.00.
- 16 mm. Bell & Howell Diplomat, 750-watt, with case, \$125.00.
- 16 mm. Bell & Howell 129C, 1600-foot, 750-watt lamp, case, \$137.50.
- Headquarters for **AURICON RECORDERS**. New Auricon Synchronous Motor for Cine Special, \$125.00.
- Don't trade! Write Bass first—everything known in good Cine equipment, silent or sound. Send for 84-page Cine Catalog, most complete published. It's free.

BASS CAMERA COMPANY

Dept. HC, 179 W. Madison St., Chicago, Illinois

- **WIDE ANGLE** lenses for Keystone or Bell & Howell with viewfinder, \$21.50. Eastman Model EE 750-watt Kodascope, factory reconditioned, \$42.50. 8 mm. Bolex, 1/2-in. F:1.5 lens and 1 1/2-in. F:3.5 telephoto lens, carrying case, list price \$337.50, \$195.00. Revere Turret, as new, 2.5 lens, \$45.00. Walnut case Bell & Howell "Utility," as new, new type sprockets and takeup, still and reverse features, original list price \$199.00, priced at \$289.50. Bell & Howell 129 projector, 1600-foot reel, list price \$200.00, our price \$125.00, 750-watt Bell & Howell ST, list price \$139.00, our price \$69.00.

TOP ALLOWANCES

\$39.00 allowance for your Model 50 on new Ampro at \$98.00, on new Bell & Howell at \$112.50 with 400-ft. reels. \$60.00 allowance for your Model 70 on the new 400-ft. Bell & Howell at \$112.50 and \$49.75 for your Keystone R-8 on the new Ampro at \$98.00. \$28.50 for your Model 20 F-3.5 on new Perfex Magazine Loading Camera at \$59.50. \$139.00 allowance for your Bell & Howell 16 mm. Filmo-Master on any new Eastman or Bell & Howell sound machine. Full list price for your Eastman, Bell & Howell, Revere or Keystone 8 mm. equipment on new 8 mm. Bolex.

TRADE OFFER

Shotguns, target pistols, binoculars accepted in trade on cameras, motion picture camera, RCA or Philco radios. Most liberal traders in the country, established in 1914.

REPAIR SERVICE

Complete repair service on all makes shutters, cameras, motion picture cameras and projectors. All work guaranteed.

NATIONAL CAMERA EXCHANGE

11 South Fifth Street
Minneapolis, Minnesota

● CLOSING OUT 16 MM. CAMERAS

All Cameras practically new and complete with case.

1—American Bolex	\$145.00
1—Victor Model No. 5	\$4.95
1—Bell & Howell Model No. 70-D	\$73.50
1—Victor Model No. 4	\$7.50

STANDARD FOTO SUPPLY CO., 124 East Washington St., Greensboro, N. C.

● **SALE**—Revere 88 i/3.5 Camera, practically new, \$27.50. 16 mm. Keystone A-75 projector, case, perfect, \$39.00. G-M Exposure Meter, case, new, \$8.50. Argus M camera, new, \$5.25. No lists. Write wants. PHOTOSERVE, Box 62, Collinsville, Ill.

● **NEW** or used Bolex or Keystone 8 and 16 mm. outfits, extra lenses, filters, other movie equipment. **GLENN MISHLER**, Warren, Ohio.

● **CLEARANCE SALE**—8-16 mm. movie screens, cases, up to 50% discount. Cameras, projectors, library films. **NO-WAT-KA**, 255 Main, Passaic, N. J.

● **BELL & Howell** 8 sportster with filters, case, strap, \$45.00, 7E 405 W. 23rd St., New York City.

● **8 MM.** Bell & Howell turret movie with case. Used only twice. F/2.5 lens. \$83.50 with case. **RUSSELL MILLS**, 803 Nixon Ave., Reno, Nev.

● **16 MM.** Filmo 75, like new, takes needle sharp pictures, Cooke f/3.5 lens, case, \$28.00. Write **ED HUTH**, 120 Fuller Ave., Buffalo N.Y.

● **PAWNBROKERS** since 1858. Specializing liberal loans on cameras anywhere in United States. Free information and appraisal. **H. STERN**, 272 Sixth Ave., New York.

- Ten cents per word; minimum charge, \$2.00 cash with order. Closing date, tenth of preceding month. ● **HOME MOVIES** does not guarantee goods advertised.
- Send ads to 6060 Sunset Boulevard, Hollywood, California.

EQUIPMENT FOR SALE

● **PROJECTOR**, combination 16mm and 8mm Dittmar. You can show either 16mm or 8mm pictures on this 500-watt projector. Switchover very simple. Original price more than \$200.00. For quick sale, \$80.00. A-1 condition. Box RT, Home Movies Magazine, 6060 Sunset Blvd., Hollywood, Calif.

ACCESSORIES

● **AUXILIARY Lens Kits**—six supplementary lenses of 16", 18", 20", 24", 32" and 40" focal lengths. Can be used on all titlers which provide for interchange of lenses. Also ideal for general close-up photography. Complete kit, \$3.00. Separate lenses, 60c each. Also available in 6", 8", and 10" focal lengths for ultra-close-up work. **HOLLYWOOD CINE PRODUCTS CO.**, 3221 So. Figueroa St., Los Angeles, Calif.

● **BULK** film, 8 mm. and 16 mm. All types, 50,000 foot stock. Full line of Bolex, Keystone, Excel, Univex cameras, projectors, and accessories. Full Castle film library. All orders postpaid. Write for full information. **PHOTOCRAFT**, Box 1739, Cleveland, Ohio.

FILM RELEASES

● **ADULT FILMS**, 8-16 mm. (not arts). Over 100 subjects! Lists, lens cloth, 10c. No post cards answered. **JENKINS**, 392, Elmira, N. Y.

● **LATEST** 8-16 mm. War, Comedy, Travel, Unusual Subjects. Send 10c for sample and lists. A personal service. **RIO**, 413-H Elmira, N. Y.

● **NEW** exclusive "IT" films of glamorous Hollywood beauties. Sample 10c. Obtainable only from **MERCURY PICTURES**, 1157 N. McCadden Pl., Hollywood, Calif.

● **EXCHANGE** 8-16 mm. film subjects, 75c reel. Films rented everywhere. Sound programs. Free list. **ASHA FILMS**, 785 St. Johns, Brooklyn, N. Y.

● **16 MM.**, 8 mm. bought, sold, exchanged, rented. New 8 mm. 200 ft. comedies, \$3.25. Bargains, new and used movie equipment. Free rental catalog. **TIMES SQUARE CAMERA EXCHANGE**, 131 West 42nd St., New York City.

● **8 MM. FILMS!** Castle Official—180 ft. new, \$5.50. Used, \$3.85. Trade-in allowances. Excellent exchange services. **RIEDEL FILMS**, Dept. HM-641, 2221 W. 67th St., Cleveland, Ohio.

SEVENTEEN AWARDS

go to the winners in **HOME MOVIES'** 1941 Annual Amateur Contest this year! Four separate classifications, plus six achievement divisions, make this the most attractive contest ever held for movie amateurs. The contest is now in full swing! Entries are being received daily. But there is still time for you to make and enter your picture. Contest closes September 30th!

GRAND PRIZE—for the Best Picture

The Lloyd Bacon Trophy, sponsored by Lloyd Bacon, Warner Brothers-First National Pictures director. And in addition, the First Award in the film's respective division.

SCENARIO FILMS

- First Award—Dual Turntables.
- Second Award—Electric Exposure Meter.
- Third Award—Tripod.

FAMILY FILMS

- First Award—Dual Turntables.
- Second Award—Electric Exposure Meter.
- Third Award—Tripod.

DOCUMENTARY FILMS

- First Award—Dual Turntables.
- Second Award—Electric Exposure Meter.
- Third Award—Tripod.

SCHOOL-MADE FILMS

Award—Handsome engraved trophy.

ACHIEVEMENT AWARDS

- Photography**—For the best camera work, 8 mm. or 16 mm.—engraved trophy.
- Editing**—For best editing of contest picture—engraved trophy.
- Titling**—For best titling of contest picture—engraved trophy.
- Sound**—For best sound, musical, or commentary recording for a contest picture—engraved trophy.
- Technical Achievement**—For best contribution during year to Experimental Cine Workshop or best technical accomplishment in producing a contest picture—engraved trophy.
- Club Achievement**—For most outstanding accomplishment during year by amateur cine club—engraved gavel.

HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

FILM RELEASES

● **SOUND** and Silent Films exchanged, bought, sold, rented. Bargains always. New Free lists. **FRANK LANE**, 5 Little Bldg., Boston, Mass.

● **HOLLYWOOD** productions galore! Hundreds to choose from! Bulk film. Bargain lists yours for the asking. **ERWINE'S CINE LABORATORIES**, Allentown, Pa.

FILMS

● **SPECIAL!** 25' 8/8 mm. film, Weston 12, non-halation, daylight loading, including processing, 85c. **RITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

● **IMPERIAL FILM**—daylight loading, orthochromatic safety film, including processing—16 mm., 100 ft. \$1.95. Double 8, 8 mm., 25 ft. 98c. **CINE FILM MART**, 110 West 34th St., N. Y. C.

● **EYE Efc** Film once on your screen and you'll use it always! Quality first. Write **EFCO FILMS**, Millville, N. J., or 241 Greenleaf Ave., Wilmette, Ill.

● **8 MM. FILMS FOR SALE**. Popeye, 50 feet, \$1.19; brand new comedies, 200 feet, \$3.25. Guaranteed perfect. Write for catalog. **ABBE FILMS**, 1265-H Broadway, New York City.

TITLES

● **INGENIOUS** new Reverso Title backgrounds transform your simple typewritten lines into interesting, white lettered, pictorial titles. Send 25c for sample kit. **HOLLYWOOD MOVIE SUPPLY CO.**, North Hollywood, Calif.

● **HAND** lettered 8 and 16 mm. titles; modernistic backgrounds if desired. Write for prices and sample End title. **RUGER**, 34-36 Court St., Binghamton, N. Y.

● **TITLE** Outfits—8 or 16 mm.—300 letters, 25 backgrounds, 25 cartoons. All sizes! **LEONE**, 355 East 187 St., N. Y. C.

PHOTO-CINE LINES WANTED

● **WELL** connected selling organization can produce attractive volume for manufacturers of items suitable for retail, mail-order photographic outlets. Equipment, supplies, accessories, chemicals, specialties. Intensive coverage New York, New Jersey and 100 mile radius. **NATIONAL CINE-PHOTO SALES CO.**, 68 West 48th St., New York.

SOUND EQUIPMENT

● **DUAL** TURNTABLE, 78 Rev. complete with amplifier, horn and microphone used only a short time, will sacrifice for only \$60.00. Also can furnish dual turntables for broadcasting into your radio set. Recorders with Amplifier from \$60.00 up cutting at either 33 1/3 or 78 revs. Blank records for recording. At radio and camera headquarters—**SUMNER RADIO**, 3307 W. 54th St., Los Angeles, Calif.

PROCESSING SERVICE

● **MOTION** picture processing, 100' 16 mm., 75c; 50' 16 mm., 50c; 25' 8/8 mm., 35c; 25' 8 mm., 25c. **RITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

● **GUARANTEED** 8 mm., 16 mm., 24-hour reversal, processing. **ESO-S**, 3945 Central, Kansas City, Mo.

WANTED

● **WANTED**—15 mm. f/1.5 Hugo Meyer. Also 6 in. f/4.5 Taylor Hobson or f/3.5 Dollmeyer for Bell & Howell, C mount, 16 mm. No dealers. Cash. **DAVID ISRAEL**, 1148 Griswold St., Detroit, Mich.

MISCELLANEOUS

● **BACK ISSUES**—Home Movies magazine. 1940 and 1941 numbers available. Some numbers limited in quantity. 25c per copy. **HOME MOVIES**, 6060 Sunset Blvd., Hollywood, Calif.

BOOKS

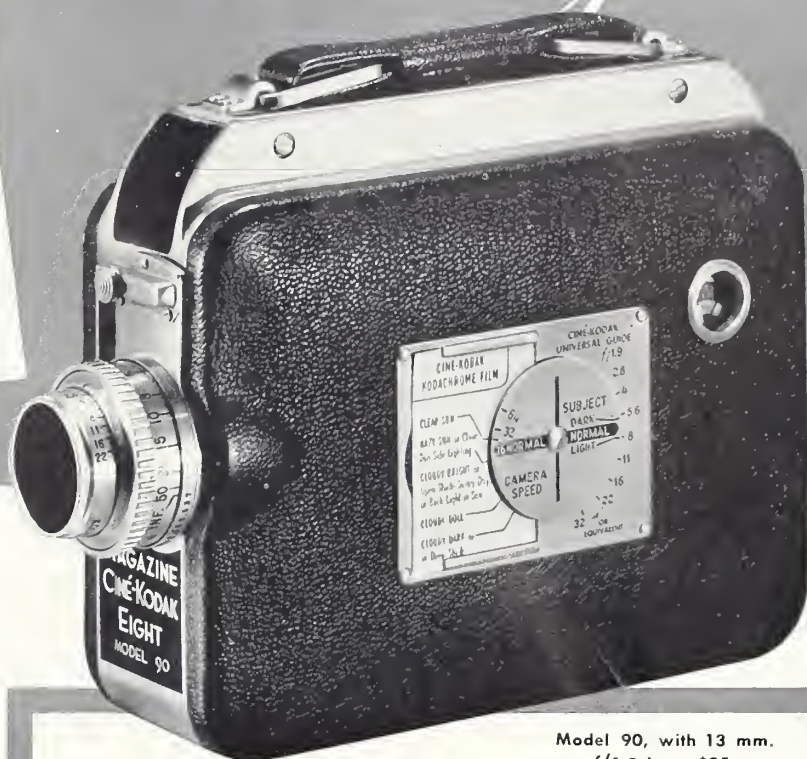
● Are you a "beginner" in the ranks of amateur movie makers? Would you like to know how to use your camera to the very best advantage, yet avoid the mistakes and wasted film that so often results from lack of knowledge of fundamentals of cine camera operation? Then order a copy of "How to Use a Movie Camera." Just 50c, and well worth it.

Would you like to learn how to process your own titles—what equipment to use—what exposure to use—all about auxiliary lenses—title areas, etc.? Would you like complete plans for building a very simple and versatile home movie titler? Then send for "How to Title Home Movies"—the latest and one of the most authentic books ever written on the subject. Price \$1.00 per copy. We pay the postage.

VER HALEN PUBLICATIONS
6060 Sunset Blvd. ● Hollywood, Calif.

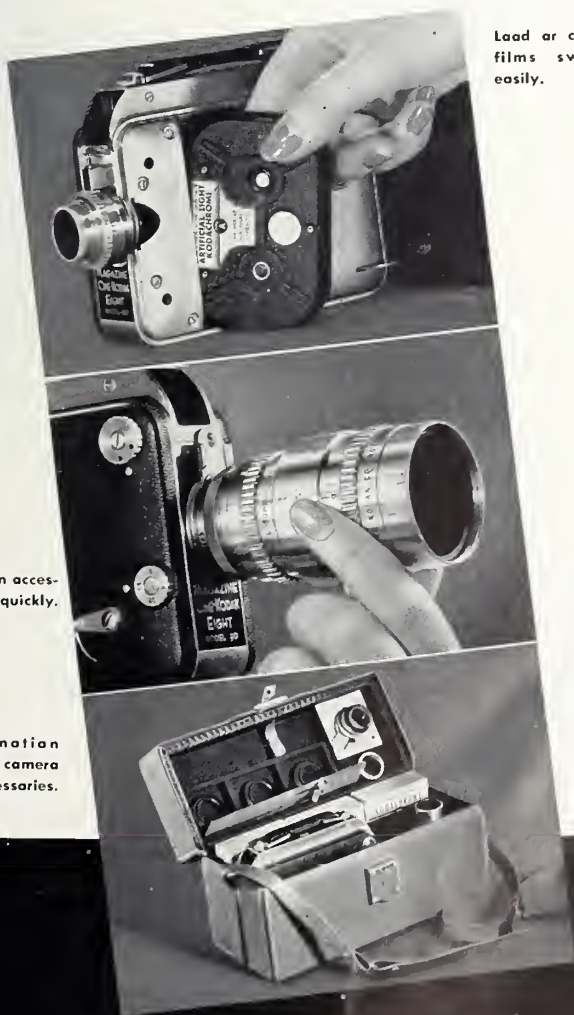
MAGAZINE *Cine-Kodak Eight*

...the practical
precision **EIGHT**



Model 90, with 13 mm.
f/1.9 lens, \$95.

MAGAZINE CINÉ-KODAK EIGHT is a good deal more than a fine, capable little camera. It is the basis of a new kind of 8 mm. movie making. It brings new freedom; it vastly enlarges the scope of 8 mm. movies.



Load or change
films swiftly,
easily.

Shift to an acces-
sary lens quickly.

Combination
case for camera
and accessories.

FIRST, as its name indicates, it is a magazine-loading camera. Load it in three seconds; or change from one type of film to another in less than double that time.

SECOND, it offers you a choice of four useful camera speeds. The regular model (Model 90) has frame-per-second speeds of 16, 24, 32, and—for true "slow motion" effects—64. The new Model 90-A (otherwise identical) offers speeds of 8, 16, 24, and 32 f.p.s.

THIRD, it may be fitted with any of seven accessory lenses, ranging from a 9 mm. wide-angle lens to a 76 mm. (3 inch) telephoto. And the enclosed view finder is easily, accurately adapted to give you the field for each. The standard lens is the Kodak Anastigmat 13 mm. f/1.9.

FOURTH, it may be fitted with other supplementary lenses and lens extension tubes for extremely narrow field work. And there's an accessory Focusing Finder with which accurate focus can be determined with any of the usable lenses.

FIFTH, there are cases available which carry not only the camera but a variety of the accessories which advanced movie makers require.

And to realize the full quality and beauty of movies made with the Magazine Eight, there's the Kodoscope Eight-70.

Look at a Magazine Ciné-Kodak Eight at your dealer's. Be critical about it. We think you'll like it.

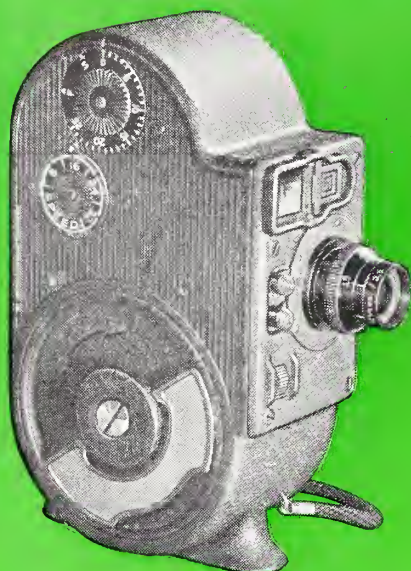
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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Get One of These 3 Filmo 8's

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Now! NEW
LOW PRICES
for These Two



FILMO "COMPANION" 8

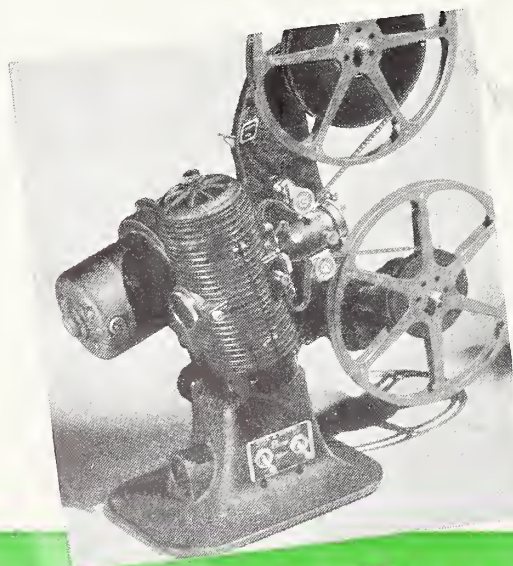
Palm-size; weighs only 24 ounces. Film, color or black-and-white, drops into place—no sprockets to thread. Operates at 8, 16, 24, and 32 frames per second. Has single-frame control for animated cartoons. Standard 12½ mm. F 3.5 lens is instantly interchangeable with extra speed and telephoto lenses, for which matching viewfinder masks are provided. Built-in exposure calculator covers every outdoor photographic condition. B&H precision construction throughout. Only **\$4950**

FILMO "SPORTSTER" 8

As small and light as the "Companion," "Sportster" offers the same advantages *plus* the following important features. Operating speeds are 16, 32, 48, and 64 (slow motion), with single-frame exposure control, too, of course. The lens is the fine Taylor-Hobson 12½ mm. F 2.5, twice as fast as an F 3.5. The film footage indicator is *automatically* rather than manually reset. Streamlined housing; colorful, embossed exposure calculator. Price recently **\$6950** reduced to

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Brings complete, instant readiness for all picture opportunities. The turret head mounts three lenses *and* their matching viewfinder objectives, so that the finder is *always* matched, automatically, to the lens you're using. Has four speeds including slow motion, single-frame control, positive-type finder, and automatically reset film footage dial. New low price includes one lens—the fine, fast Taylor-Hobson F 2.5. Now only **\$10950**
Or, with critical focuser, \$126.



FOR SUPERB PROJECTION AND FULL FILM PROTECTION

Use a Filmo 8mm. Projector

NOW, AS LITTLE AS \$99.50 buys a Filmo 8mm. Projector, precision-made by Bell & Howell to show 8mm. films at their best and to give your irreplaceable films the complete protection so essential to their permanence. Camera-matched mechanism

insures rock-steady pictures. For this new low price you get the famous Filmo-Master 8mm. Projector with 500-watt lamp and 200-foot film capacity, previously sold at \$118. It's complete with fast F 1.6 lens, lamp, 200-foot reel, and carrying case.

FILMO-MASTER "400" (left)—a new 8mm. projector that takes 400-foot reels for uninterrupted programs as long as 33 minutes! Has all the superb design and construction of the original Filmo 8mm. Projector (above). Price, complete and including carrying case, **\$11250** only.

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Please send free 16-page booklet giving complete information about Filmo 8mm. Cameras and Projectors.

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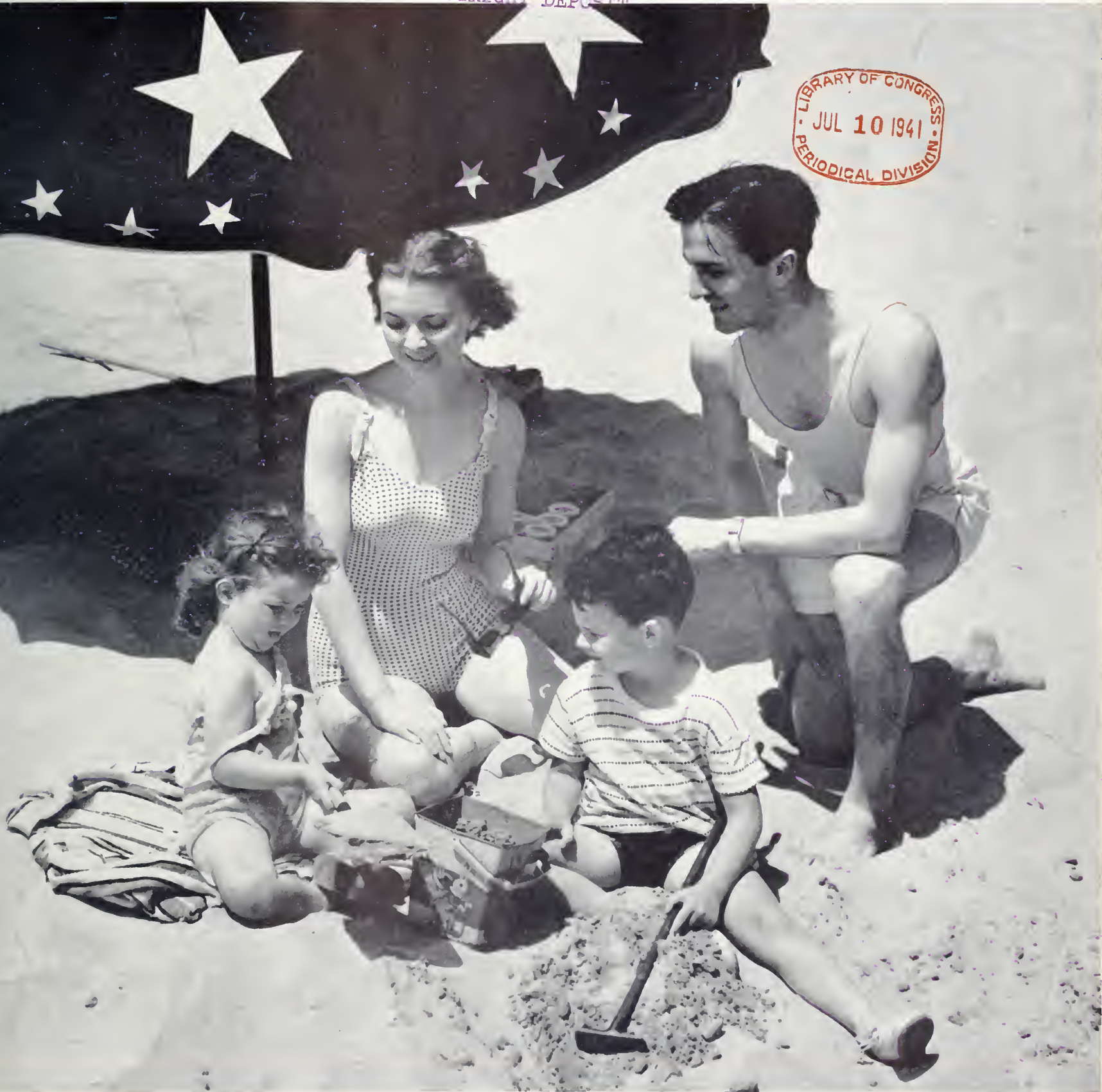
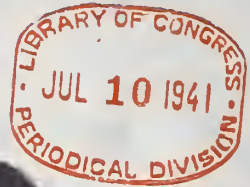
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Price 25c

YEARLY SUBSCRIPTION, \$2.00

HOME MOVIES

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Harold M. Lamber

July • 1941

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Old Time Movies!

Theatres from coast to coast are reviving the best of old time silent movies. Now owners of home movie projectors can screen movies of some of the best comedies of the silent picture era. The five described here are still tops wherever "revival" shows are screened. Add them to your library today!

200 Ft. 16mm. - \$5.00 + 100 Ft. 8mm. - \$2.00



Billy Dooley in
"CAMPUS CUTIES"

Billy Dooley undertakes to retrieve the admiral's uniform that has been stolen by one of the girls at a finishing school. When he mistakes some of the school principal's clothing for the uniform he complicates matters for himself—but he gets the uniform.



Jimmy Adams in
"HOLY MACKEREL"

Jimmy's rich uncle expects to leave his animals with the zoo and his automobile with Jimmy while he takes a trip to China, but Jimmy receives an elephant and a flock of seals, while the car goes to the zoo. There seems no end to Jimmy's troubles until the mistake is finally discovered.



Bobby Vernon in
"HOT SPARKS"

Bobby receives a "legacy" from his uncle, charges collect which his landlord pays hoping to get his back rent. When he finds it is only a wooden cigar store Indian he throws Bobby out, only to discover an antique dealer willing to pay a fortune for it. Bobby having discovered the same good news is hot on his trail—then the fun begins for Bobby.



Billy Dooley in
"ROW, SAILOR, ROW!"

Billy Dooley, in love with the Captain's daughter, takes her a dog as a present. Refused admittance at her exclusive hotel because of the dog, he enters her apartment through a fire escape. Billy and Doggie have been eating cream-puffs, which suggest "mad dog" to the frightened onlookers.



Billy Dooley in
"WATER BUGS"

Billy, a sailor in the navy, goes on shore leave and is "shanghaied" by a hard-boiled seaman. A mutiny and the captain's daughter mean both action and romance for Billy.

In The Interest of Defense!



"FIRST FLIGHT"

The newest Hollywood Home Movie of a subject of interest to all. Pictures a cub flyer's instructions prior to his first solo hop. Replete with informative titles, the picture takes you into the air, then shows how airplane controls are used to maneuver the craft in take-offs and landing as well as in flight. A real "must" for every home movie library!

Available 400 feet 16 mm. Silent only . . . \$12.00

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OF 8mm. AND 16mm. FILMS



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JUL - 17 1941

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CHAS. J. Ver HALEN
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C. J. Ver HALEN, JR.
ASSOCIATE PUBLISHER

ARTHUR E. GAVIN
EDITOR

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Whitehall 7784

RAY FERNSTROM
Technical Editor

GEORGE W. CUSHMAN
J. H. SCHOEN
Associate Editors

C. E. BELL
Photographic Editor

L. C. BUSCHER
Art Director

★ A study in composition. There's more on
the subject on page 328.



J U L Y
1941
NUMBER 7
VOLUME VIII



REEL FELLOWS
A friendly fraternity of
movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

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HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

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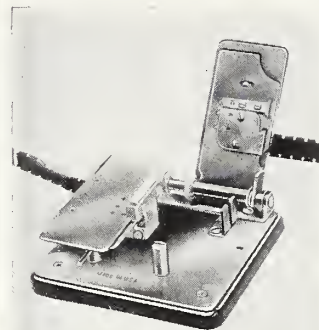
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It's NEW to me . . . !

By CINEBUG SHOPPER

Automatic Splicer

Announcement is made by American Bolex Co., New York, of the new Bolex Automatic Splicer. It is described as precise in operation, neat in appearance, simple and rapid in operation and unsurpassed in performance. The splicer said to perform with great efficiency in joining 8, 9½ or 16mm film, is entirely made of steel, plated in satin chrome. The whole is mounted on a skid-proof, warp-proof ebony finished wood base. Cutting leaves are precise to an extreme degree and splices made with it leave neither white or black line. Emulsion scraper, which is accelerated by means of a spring on



its spindle, is of hardened steel and double-edged to insure long service. An incorporated feature, particularly important in preventing damage to Kodachrome film, is a series of grooves in the cutting leaves which catch surplus cement and prevent it from running over surface of film.

Lecture Service

Irving Brown, Camera Mart Inc., New York City, announces the arrangement of a paid motion picture lecture service to be conducted by several professional motion picture technicians in different branches of the industry. Lecturers discussing different techniques will be equipped with motion pictures or slide films for illustrating purposes. Series is described as a schooling in motion picture production which will enable the serious worker to have a broader outlook in making better movies.

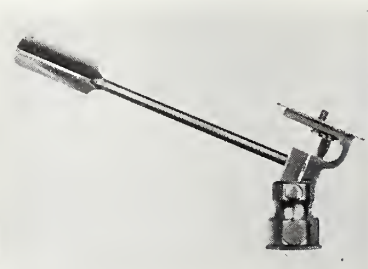
Camera Mart invites inquiries anent booking dates and other desired information to cine clubs in their vicinity.

Safelight Lamp

A handy new Kodak Adjustable Safelight Lamp is announced by Eastman Kodak Company. Supplied with a wall bracket into which its regular base can be quickly fitted, the lamp has a parabolic shell finished in gray and a bayonet-lock rim which holds the 5½-inch safelights in place. When used either standing on bench or shelf, or hung on wall bracket, it can be swung almost in a complete circle yet will remain in any chosen position. The price with safelight (No. 2 unless another is specified) is \$4.50.

E-Z Pan Heads

With assurance that there will be no production hold-ups to delay delivery, Camera Specialty Co., New York, announce Caspeco's E-Z Pan Tripod Head in two models, Regular and DeLuxe. Both models pan or tilt in any direction, have a positive quick-action lock to hold the heaviest movie camera and are sturdily built of nickel-plated machined brass. Standard tripod screws to fit every camera are provided. Regular E-Z Pan Head is priced at \$2.95 while DeLuxe is \$3.75.



You'll Get a NEW THRILL Out of Making Movies



When You
Own a

Revere 8^{mm} CAMERA

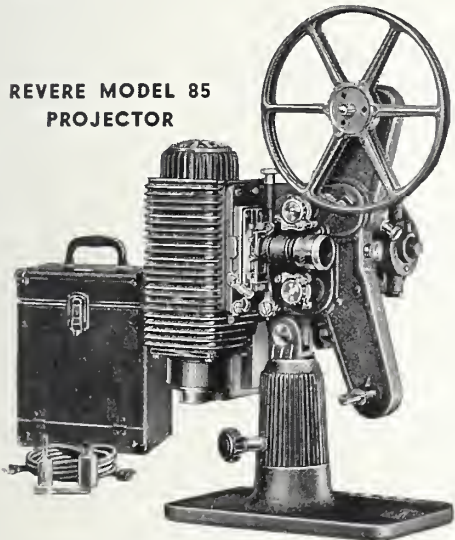
Simple to Thread and Operate

THE precision-built Revere 8mm. Camera leads in new features which assure rock-steady movies that are rich in detail. Its take-up construction, for example, does NOT snub the film at the film gate. Instead, the Revere has a simple **AUTOMATIC FILM THREADING** sprocket—similar to that built into all professional 16mm. and 35mm. cameras. This ingenious device takes all strain off the film gate, assures **ROCK-STEADY** movies, and makes easy threading.

Eastman-type Spindles in the Revere insure correct placing of the feed and take-up spools. The optical **VIEW-FINDER** in the Revere is built-in and parallax-corrected. (Everything you see through the view-finder is in your picture). This finder has a large rear eye-piece for quick sighting—a feature appreciated by those who wear glasses.

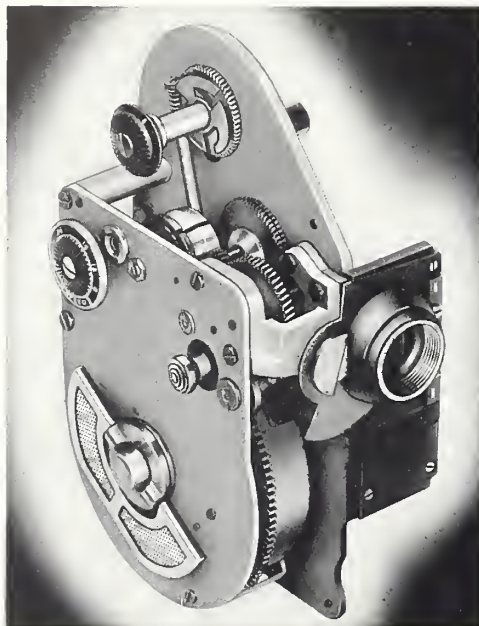
FIVE speeds, 8, 12, 16, 24 and 32 frames per second enable you to take any kind of photo action you want, humorous ultra fast motion, normal action, or slow motion studies of speeding objects.

**REVERE MODEL 85
PROJECTOR**



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(without case)... **\$65.00**



(Illustration of interior of camera)
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If you could look inside the Revere you would see a watch-constructed mechanism with helically cut bronze and steel gears which have bronze and hardened steel jewel-like bearings.

Select either the Model 88 or the more versatile Model 99, and you can have your choice of several fine lenses. The lenses on both models are screw type for fast interchangeability.

These are only a few of the many advanced features that have made the Revere one of the fastest selling "eights" on the market. Ask your dealer about Revere equipment. Send the coupon now for new 4-color literature on Revere 8mm. Cameras and projectors.

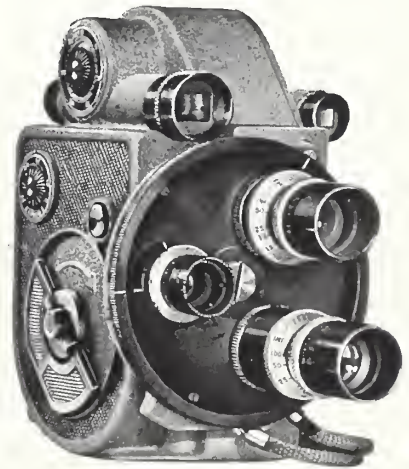
**THE REVERE AUTOMATIC
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ASSURES STEADY MOVIES**



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- Sturdy spring motor runs through 5 feet of film per winding.
- Spring tension on sides of film to allow for variance in film width.
- Stainless steel aperture and gate plate, recessed to prevent film scratching.
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has same basic features as Model 88 plus a turret head for 3 lenses and extra optical view finder for telephoto lenses. Complete with one 12.5mm, F 2.5 lens... **\$65.00**

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16 MM

DU PONT

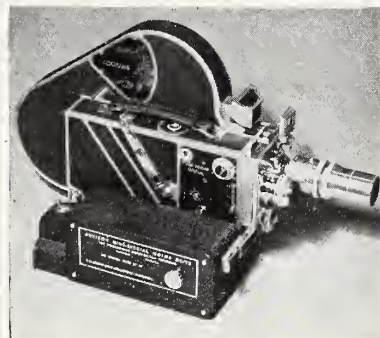
FILM

DU PONT FILM MFG. CORP.

NEW YORK, N. Y.

It's NEW

Sound Drive Available from the Auricon Division of E. M. Berndt Corporation, Hollywood, is the Auricon Sound Drive which operates any Cine-Kodak Special Camera at a picture-taking speed of exactly 24 frames a second while working in synchronism with an Auricon sound-on-film recorder running at the same speed. Synchronism is maintained by the 110 volt alternating current which feeds both camera and recorder motors.



For field use, the motor drive operates from an Auricon field power-supply. This unit, about equal in size and weight to a portable typewriter, will operate a complete double-system talking picture set-up consisting of the sound recorder and Camera driven by the Auricon Motor. Over 4,000 feet of film can be photographed before recharging of the self-contained power supply battery is required. Recharging of the 6-volt battery is only an over-night job.

Drive is finished in black baked enamel with chromium trim to match the Cine-Special. A ten foot "GE Molded Rubber" connecting cord which plugs into house current lines or the Auricon field power supply, is provided. Further details may be had by communicating with E. M. Berndt Corp., 5515 Sunset Blvd., Hollywood, Calif.

New Cine Perfex From Candid Camera Corporation of America, Chicago, comes news that regular deliveries are now being made on the new Cine Perfex Magazine-Loading Double-Eight Camera. A precisely designed and engineered instrument using 25-foot magazines of double eight film packed by Eastman in both black-and-white and Kodachrome, it has shutter speeds of 8, 12, 16, 24 and 32 frames per second. It has full 170 degree fan type shutter with a speed of 1/30th second at 16 frames. The spring drive runs 6 feet of film at a winding and has positive stop and start mechanism which stops motor when film speed drops below shooting speed at end of wind. A built-in indicator shows footage yet to run.

The extra large optical view finder has built-in masks for 1 inch and 1½ inch lenses. Standard equipment is a Wollensak one-half inch fixed-focus f2.5 lens with standard turret head machined for standard Wollensak thread. An exposure guide is engraved on one side. Back-winding may be accomplished by capping lens and turning over magazine. Magazines may be inserted or removed before being run completely in daylight. Finished in brown crackle with all operating indicators chrome plated, this Magazine-Loading Double Eight Cine Perfex with f2.5 lens and turret head is priced at \$59.50. Available lenses include one-half inch f1.9 Velostigmat, one inch f2.7 Velostigmat and 1½ inch Wollensak Velostigmat, all in focusing mounts.

Educational Series As the Federal government, educational institutions and business organizations are exerting every effort in a concerted drive to establish better relations and closer cultural contact between citizens of this country and our neighbors in the South American republics, a new series of 16mm. sound films on Central America, entitled "Way of Life," just released by Walter O. Gutlohn, Inc., New York, assumes pointed significance.

The series affords an unusual medium of obtaining

It's NEW

authentic information and understanding, while being entertaining, as in taking spectators into native homes where typical family life may be observed, they provide intimate glimpses of the customs, government, educational standards, industries and habits of the people visited. With the series comprising eight separate single sound reels, countries pictured include, among others, Mexico, Costa Rica, Honduras and Guatemala.

Minipositive Copying Film Photographers and documentary technicians engaged in microcopying will be interested in two current developments affecting Agfa films used in their work. The films involved are Minipan and Minipositive, both made by Agfa Ansco in Binghamton, New York.

Agfa Minipan film, the new and yet already popular film of high resolving power for microcopying, is now supplied at a new, lower price.

Agfa Minipositive, a new film with an emulsion having special characteristics essential for microcopying, is now available to complement the function of Agfa Minipan. The new Minipositive film incorporates balanced characteristics of fine grain, high contrast and high resolving power that make it ideal for preparation of positive transparencies from microcopy negatives. For prices and additional information address Graphic Film Division, Agfa Ansco, Binghamton, New York.

Fotofade Craig Movie Supply Co., Los Angeles, has issued a new folder describing Craig Fotofade. Detailed instructions on how to make Fotofade fades and Fotofade wipes are given.

Martial Movie Official Films, Inc., through Raygram Corporation, New York City, announces "Our First Line of Defense," a production made with the cooperation of the U. S. Navy.

Theme of the subject, which is available in five standard lengths in both 8 and 16mm. sizes, is a stirring picturization of Uncle Sam's Navy fulfilling democracy's duty to protect its people. The might of the nation's sea-power—great battleships, swift destroyers and cruisers; aircraft carriers, torpedo planes and fighting planes—is seen in grim, realistic action.

Color Movie Byron's, Inc., 625 15th St., Washington, D.C., have just released a beautiful new color movie in both 8mm. and 16mm. titled "Blossom Time in the Nation's Capital." It comprises shots of the President in the annual egg-rolling event on the White House lawn, the Vice-President laying a wreath on the tomb of the Unknown Soldier and enchanting scenes of the world renowned cherry trees in bloom on the Capital grounds. The picture is available in 100 foot lengths in 16mm. and 50 foot lengths in 8mm.



Title Letters Hollywood Cine Products Co., Los Angeles, are marketing a compact set of three-dimensional title letters for use with small titlers. Set consists of 120 characters 5/16" high accurately cut from wood; two 4" x 5" permanent backgrounds; two colored landscape backgrounds; a clear sheet of celluloid for superimposed titles; bottle of special adhesive; and pair of tweezers for handling letters.

This new kit known as "Titletters" is available with white or red letters.

Discover NEW BEAUTY In Your Pictures



Show Them on the



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Try these two fine Agfa films now. Both are available in 100-ft. rolls at \$4.50 and in 50-ft. rolls at \$2.75, including processing and return postage. **Agfa Ansco, Binghamton, New York.**

Agfa 16mm Films

MADE IN U. S. A.



HOME MOVIES

Published In Hollywood

JULY 1941



Union Pacific Photo

Film a documentary of THE SEASONS...

By DR. HERBERT W. KUHM

IN recording the activities associated with summer homes be they lake cottages, beach bungalows, mountain cabins or forest retreats, average home movie makers all too frequently limit themselves to summer pursuits, thus leaving untapped rich veins of cinematic possibilities.

Granted that summer pursuits are most relevant to a summer abode, there still remains untouched the theme source of spring, autumn and winter to fully round out our film story. Use of the progression of the four seasons as our main theme will provide a ready-made continuity to keep our movie camera active throughout the year.

We may want solely a mood picture, a film pictorial of the moods of nature in all seasons, or we may wish to limit our filming to seasonal sports. Better still, a happy blend of both can be made to yield exceedingly happy results.

Those to whom this filming idea appeals, need not wait for winter or spring to start filming the initial scenes of this delightful continuity. Filming can start right now with summer as the first sequence on our shooting schedule, although we'll survey the continuity idea here from its rightful beginning, Spring.

Opening each seasonal chapter of our film narrative with an "identifying" shot will indicate the time of year without undue explanation in titling. For spring, we can shoot from a cluster of dried brown leaves to the lacy leaflets just "abornin'" on an adjacent bough. Shoot upwards and they will be luminous against the background of blue sky. Summer comes; the trees are full leaved. Soon it's autumn; several close-ups of gaudily-decked branches will tell the story. Then bent limbs of evergreens, weighted with snow, or barren branches cellophaned by sleet, hint of winter, climaxing our documentary of the seasons.

By closing each chapter with a sunset typical

Spring, Summer, Autumn, Winter—all are photogenic

of that time of year: the pale sun of spring; the hot, brazen disk of mid-summer; the coppery orb of autumn, and the salmon light of winter shimmering over a snowy horizon will give to each, nature's own characteristic fade-out.

Fortunate are they who can shoot sunsets across a body of water. However, shooting in color will capture some unbelievably lovely screen effects in any sunset, what with cloud transitions from rose and gold to blue-green and indigo. If you can look into a setting sun without straining the eyes, your f/3.5 stop will record it in color as you saw it. When the lowering sun is veiled behind the clouds and close to the horizon, you can readily open up your camera wide and shoot directly toward it for brilliant effects.

Spring shots should adequately depict the routine procedures of that season: window shutters come off, screens go on, gardens are planted, piers set out, and boats overhauled, painted and launched.

A relieving "gag" in this sequence is to show all the felks but one busily engaged in these activities. Your "stooge," on the contrary, is filmed in slow-motion leisurely engaged in some minor task, all languorously performed in an "andante" tempo. And then conclude with him all fagged out in a lawnchair, nursing a tall, frosted drink.

Now get "back to nature." Search out those sparkling gems studding the nearby woodlands—the wild flowers. Make some close-ups of them with portrait attachment, telephoto, or portable

● One's summer vacation is an ideal opportunity to start filming a continuity embracing the progression of the four seasons—a theme that will keep your camera busy the year 'round.

● Continued on Page 348

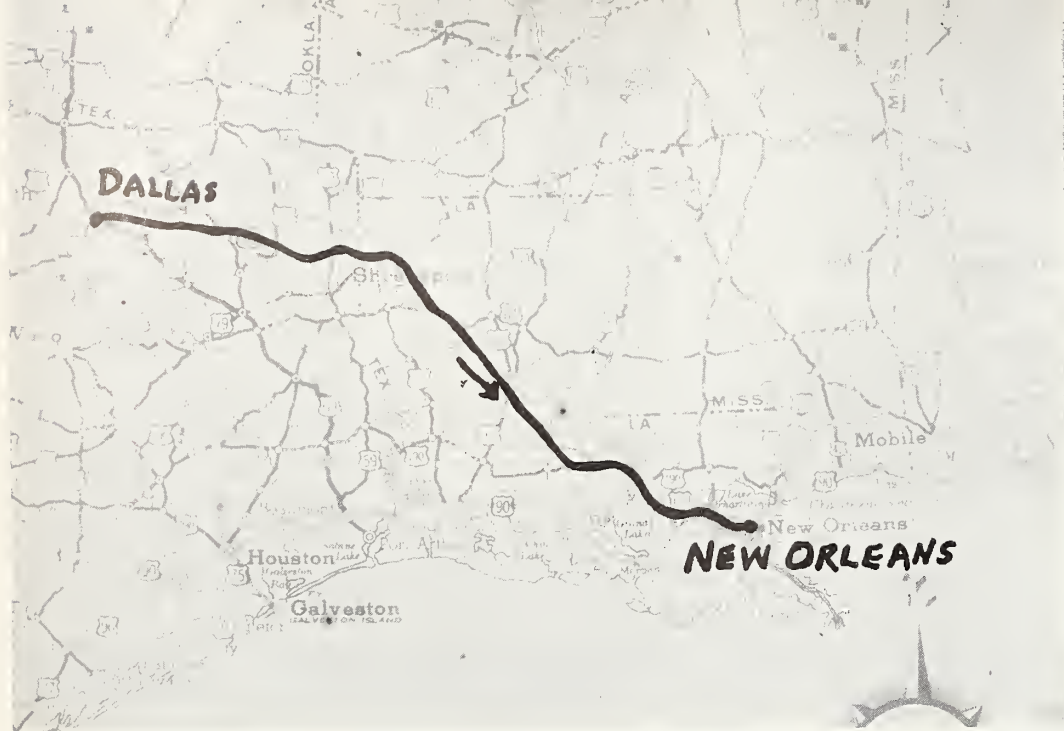


Fig. 1

MAP INSERTS *add* *interest to travel films . . .*

By GEORGE W. CUSHMAN

Here's an idea or two on how to make them

INSERTS of maps at intervals throughout travel and vacation films place our audience at the locale of our filming more quickly than do titles or any other medium. Map shots also serve as a tie-up medium, knitting together in continuity a series of more or less unrelated scenes. Made the opening shot of a travel or vacation movie, a map can convey the route traveled and locale of the country and events pictured in the scenes to follow. In short, maps properly used, hike interest in a picture one hundred per cent.

There are numerous ways in which to execute map shots and new treatments are daily being devised by exploring movie amateurs. Shooting a map insert can be simple "kid stuff," or entail the use of complicated equipment if not of one or more assistants. But whatever method is best, success depends upon one

thing—clarity. Now clarity is governed by two things: the skill of the photographer in setting focus and exposure, and makeup of the map selected for photographing.

PERHAPS all of us are familiar with those map inserts which were so cluttered with detail—names of cities, rivers, and boundary lines—as to make them unreadable on the screen. This results where ordinary road maps such as those distributed by oil companies are used. With all details of the map equally prominent, the eye is unable to fully comprehend directions, etc., during the brief time the insert appears on the screen. Where such maps must be used, the result will be more effective if the route of travel is traced on the map with a heavy line drawn with a black crayon or india ink as shown in Fig. 1. Still more acceptable is the map that is traced from the original with only the important boundary lines and landmarks showing plus the heavier line indicating route of travel. The names of important cities or towns reached along the line of travel, of course, should be printed in too. In this way, all the non-essential details of the original map which confuse the eye are eliminated, thus lending a more professional touch to the picture.

Probably the simplest method of filming a map insert is to cut out the section of map to be photographed and insert it in a titler, as shown in Fig. 2, following the route with pencil point while filming. The same rules governing lights, exposure, etc., in title making would apply in making such a shot.

A novel map seen recently was that which conveyed the idea that the filmer had traveled by air. The camera, mounted to shoot straight down vertically toward the table, filmed a map that was moved slowly in front of the camera then turned in a clockwise motion to lend the impression that it was being filmed from a plane while circling just before making a landing. To further simulate this, the map was zoomed slowly upward toward the camera until the lens centered upon the name of the city, suggesting the descent of the plane at that point.

Another filmer who wanted animation in the line denoting the route of travel followed, made his own map, cutting out with a razor blade a slit about $\frac{1}{8}$ inch wide where ordinarily would be the line drawn with ink. Beneath this was placed a sheet of paper, half white and half black, and the two were placed on a title board before the camera with a portion of the black area of the second sheet showing at the starting point on the map. When the camera was started, the sheet of paper in back of the map was moved slowly so that the black area traveled beneath the cutout slit and toward the next point of interest. On the screen the line appeared to "flow" and the effect was even better than might have been achieved by stop-motion photography, and with considerably less trouble.

• Continued on Page 349

• Clarity is essential. Unless points of interest and travel lines stand out clear, the effect is lost. In Fig. 1, line of travel and names of cities were marked with heavy black crayon. Fig. 2 shows simple method of shooting a map insert with aid of typewriter titler.

Fig. 2



• Here, not old enough to have developed the lustrous long tail feathers for which it is famed, is a young Quetzal captured and photographed in the rain forests of Panama. Even reproduction of a color photograph could not do justice to the beauty of its multicolored plumage.



IN a swaying, creaking coach of the narrow gauge train that connects the coastal country of Panama with the reddish slopes of the extinct volcano of Chiriqui, we—my wife Christine and I—moved into the hinterland of the isthmus which snakes down between Central and South America. As the white, billowy clouds necklacing Chiriqui began to thin, we could see the ominous cone of the volcano thrusting its head into the deep azure of a tropical sky, carrying with it festoons of trees, lianas, and orchids fashioned into thick jungles.

It was into these jungles, a mile and a half into the heavens, that we were bound in quest of

A Kodachrome quest for the **QUETZAL . . .**

the Quetzal, famed, fabulous bird of an ancient civilization—a quest we hoped would enable us not only to capture one or more Quetzals alive but to secure a complete motion picture record of the bird and of incidents involved in its capture.

For three centuries the Quetzal remained a myth. Historians recording the discoveries of archeologists who uncovered and restored many of the Mayan and Aztec ruins in Mexico and Central America, tell of this—the most beautiful bird in the world—who gave its name, “Quetzalcoatl,” to the sweet-tempered gods of the Toltecs, and its amazing three-foot long golden-green tail feathers for the plumes of Aztec knights.

Now, however, the Quetzal was no longer a myth. For earlier, in 1937, I had captured the Quetzal alive in the cloud forests of Honduras. It was during this adventure that I had studied their habits and so laid the groundwork for the final and most spectacular feat of all—the photographing on 16mm. Kodachrome film of this beautiful golden-green bird.

And so, when the steamer moved into the ba-

**Pride of the Aztecs no longer a myth
as this remarkable movie proves . . .**

By VICTOR W. VON HAGEN

nana-harbor of Puerto Armulles in Western Panama where we were to board the train, much of our plans for the filming had been completed. We knew the Quetzal lived in the high rain forests in altitudes ranging from 5000 to 8000 feet above sea level; and in the tropics, this meant much rain and humidity—an atmosphere of such suspended precipitation, that a sneeze would open the rain-valves in the cloud forests and bring forth a deluge.

In order to obtain successful motion pictures under such conditions, we had to have sturdy cameras; and more important, a safe method of preserving Kodachrome film in the humid rain-

• Continued on Page 334

• In the first picture below, author is shown administering mild sedative to baby Quetzal to permit easier, safer handling. 2—A glimpse of the almost impenetrable jungle home of the Quetzal. 3—Close-up of a baby Quetzal in the doorway of its nest.

3.

2.

1.





• Is this the town's leading citizen? Could be—in a film burlesquing your home town and its prominent citizens or your neighbors. A lot of fun can be had both in filming and screening a travelogue made with this comedy slant.

Burlesquing the home- *town* **TRAVELOGUE**

**Kid your audience with a farcial
film tour of your city . . .**

By S. T. VANDYLER

IT'S fun to make fun of—but it's twice as much fun to film it! Your own home town is all the background you need for a travelogue that will actually have your audience, instead of you, suggesting that you screen it again. The ever-present first few shots of little Nancybelle walking up the court house steps and the rear view of the fire department (or of little Nancybelle) may be interesting to your audience simply because you filmed them. But after ten more shots of the city hall, the statue in the city square, and the post-office, all preceded by the eternal caption, "Views of Plattsville," they wouldn't be interested even if you had built them yourself!

Why not turn humorous and play your town for all it's worth? It'll be a pleasant relief from group shots of the family in action and all those

time-worn plots you may have been innocently showing. To give an idea what can be done with any home town, here's a shooting script for a travelogue through "Plattsville." Any resemblance to any other Plattsville is purely coincidental.

Title: "Ah Plattsville! A travelogue photographed by Clarence Y. Bopp." Fade out to:

Title: "Plattsville — home of quiet, peace-loving folk."

Shot 1: If you must work the children in, here's the place to do it. Just have two kids fighting for all they are worth, and possibly a third one joining in later. Film just enough of this so your audience will get the idea of "quiet, peace-loving folk."

Title: "Downtown we find huge, magnificent structures."

Shot 2: For this one take your camera and find two or three of the worst looking stores. Every town has a few. Photograph these stores from the worst possible angles.

Title: "The people are intelligent . . ."

Shot 3: Get three or four of your friends and tell them to look dumb—or natural, as the case may be. Mouths hanging open with tongues lagging out will get the idea across. Here's where close-ups have possibilities.

Title: "Everyone is willing to lend a helping hand . . ."

Shot 4: Here's an exciting scene. Take two people and a banana atop a garage with a flat roof. One person should be hanging over the side of the building holding on with just one hand. His other hand is stretched up in an agonizing plea for help. It is easy to see that if your friend is of any value, the garage roof should be fairly low. The other person, who is busily engaged in eating a banana, looks at the unfortunate creature for a moment. He breaks off a piece and generously drops it into the other's outstretched hand. With a self-satisfied smile he turns and walks away leaving the other person gazing bewilderedly at the banana.

Title: "One makes true and great friends here . . ."

Shot 5: For this one, plant two people on

• Continued on Page 338

Harbor Sunset, on opposite page, was filmed in Hawaii by Dr. Carlyle Miller, of Huntington Park, Calif. Movie amateurs will find it an excellent background for a main title to vacation or travel movies.



WITHIN THESE HILLS



MOVIE *of the* MONTH — *with sound . . .*

By J. H. SCHOEN

“WITHIN THESE HILLS,” the Movie of the Month, is undoubtedly one of the great amateur pictures of the year. And since its initial review by HOME MOVIES, Non-Theatrical Pictures Corporation of New York have adjudged it winner of first award in their “My America” film contest for amateurs.

Running 800 feet in 16mm Kodachrome, this outstanding movie was produced by J. Glenn Mitchell, of Joplin, Missouri. It is a great pic-

ture not only because it was well made but also because of the unusually fine recording of music and commentary Mitchell made for it. Nor could he have chosen a more timely subject. Mitchell’s picture brings a message to all who are fortunate to see it—a message that arouses a feeling not soon forgotten. The theme, the manner in which it was photographed, and the words of the commentator so closely parallel those of professional theatrical productions, it is difficult to believe they are the work of an amateur.

The picture easily accomplishes its purpose of reassuring Americans that in spite of the turmoil gripping the world today, there is in the United States a sort of Shangri-La, where people live in contentment, unmindful of the fears and uncertainties with which world strife has filled so many. We are shown the contented life led by the inhabitants of the Ozarks—not in the tattered and barefoot raiment nor living in the hovels frequently pictured by humorists—but in neat orderly country homes with an indelible air of security and contentment about them.

As the opening scene—a beautiful landscape shot of Sugar Creek Valley—flashes on the screen, the following title fades in, superimposed over the scene and continuing in a rolling scroll:

“The past ten years have seen the people of the world become more confused. The fears and uncertainties of the future have fostered discontent

• Continued on Page 336

• The group of pictures above are reproductions of enlargements from the 16mm Kodachrome Movie of the Month, “Within These Hills,” a picture as near cinematically perfect as an amateur could make it. At left, smiling behind the Filmo that photographed “Within These Hills,” is its youthful producer, J. Glenn Mitchell of Joplin, Missouri.



• Spill light from projector gate falling upon the stroboscope provides basis for this new system of synchronizing projector and record player.



Fig. 1

STROBOSCOPE

“syncs” both projector and turntables . . .

LIKE a great many movie amateurs making recordings to play with projection of pictures, I encountered the problem of keeping the projector and record player turning in synchronization. The projector would speed up or slow down and I had no way of telling when it was running at the proper speed. I decided to experiment with the principle of the stroboscope as a means of controlling speed of projector as well as record player.

Some time ago, I purchased a stroboscope disc for the purpose of checking speed of my phonograph turntable. Instructions printed on the stroboscope informed me that it must be illuminated with a lamp connected with 60 cycle current. The stroboscope disc, which has a number of dots or segments equally spaced around its rim, will appear to remain stationary when illuminated by 60 cycle current light source and when turning at consistent speed in ratio to the number of dots to the pulsations of light from the lamp.

Considering further the principle of the stroboscope, it occurred to me that the light spilling from the projector gate while pictures are projected is also intermittent, the speed of intermittency of course being slower than that of a regular lamp bulb. Why not devise a stroboscope keyed to this light source for controlling record player and projector simultaneously?

The standard stroboscope disc has ninety-two dots. Illuminated by 60 cycle current, the light flashes 120 times a second or 7200 times a minute—so fast the pulsations are not visible to the eye. The phonograph turntable turns at 78 revolutions per minute. I found that by dividing the number of revolutions per minute into the number of light pulsations per minute I arrived at the number of dots or segments required on the strobo disc. From these results I worked out the following formula for computing the number of

By WILLIAM J. BORNMANN

dots necessary with any turntable speed or number of pulsations of light per minute.

$$\frac{\text{PULSATIONS PER MINUTE}}{\text{REVOLUTIONS PER MINUTE}} = \frac{\text{P P M}}{\text{R P M}} = \text{number of dots or segments.}$$

All projectors spill some light from the gate. When the projector is running at sixteen frames per second it gives sixteen separate and distinct flashes of light per second. These facts enabled me to figure just how many dots had to be on the disc for various speeds of the turntable. The speed of most phonograph turntables in use today is 78 revolutions per minute. My calculations show that:

$$16 \text{ frames per second} = 960 \text{ frames or pulsations per minute.}$$

$$\frac{\text{P P M } 960}{\text{R P M } 78} = 12 \text{ dots or segments necessary to rim of stroboscope.}$$

I then proceeded to make a disc with twelve dots around the rim, as shown in Fig. 2. I placed it on the phonograph turntable and set my projector up beside it so that the light spilled from the projector gate would fall on the stroboscope as

• Continued on Page 347

• Below is the stroboscope used in system described by author. Cut it out and paste it on a piece of cardboard, piercing the center so it may be slipped over turntable spindle. With it you can accurately synchronize your projector with any phonograph or record player turning at 78 revolutions per minute.



Fig. 2

● Familiar to all are the reaction shots in theatrical movies—those quick, short closeups of an actor's expression as he reacts to some incident or remark in the play. Such shots have a place in amateur movies, too.



20th Century-Fox

REACTION SHOTS *keep* *your movie "moving"*

By STANLEY E. ANDREWS

Interesting closeups of human expressions liven continuities and documentaries alike . . .

IF one takes the trouble to analyze the editing technique of professional movies, one cannot help but be impressed by the value of the "reaction" shot. In amateur movies the need for such shots is even greater than in professional movies, because the amateur photographs mostly scenery, picnics, children, gardens, etc., which require extra interest-giving material far more than the expertly worked-out plots of the professional screen, which are supported by the highly trained and highly paid actors and actresses with which the professionals have to work.

The simple reaction shot is easy to define. It is a shot, usually in close-up or medium close-up, showing the reaction of a person or thing in the picture, to something depicted in the adjoining

shots; it might be indicated by facial expression, or by some action. It is inserted in the film sometimes in the middle of the scene with which it is associated, sometimes at the end of it, and occasionally, for effect, ahead of the action to which it relates.

How well we remember the times when the younger element in an audience in a movie show would shout to the hero to "look out!" as the villain is about to slug him from behind. This shows that an audience becomes in sympathy, or out of sympathy with the action in a picture, and to give the audience pleasure this sympathy must be catered to. For instance if we have some shots of little four-year-old Johnny climbing up a high ladder in the garden, it would bring an expression of alarm from Johnny's mother should she suddenly look out of the kitchen window and discover his plight; and she would probably shout to him to get down. This reaction should be shown in the picture. The audience sees the same thing as the mother, its feelings being somewhat along the same trend, and the audience is anxious that the mother know about the precarious position in which Johnny has placed himself.

Reaction shots can be put to many uses. They can be used to avoid monotony. Take scenery for instance. No matter how beautiful the views, we cannot show more than just so much without the audience getting restless unless we break up the succession of views in some way. Granted that reaction shots are fairly difficult to figure out for scenic shots, but it is not by any means out of the question. We could, for instance, have one member of the party looking through field glasses then calling the attention of the rest of the people to what he is looking at, and handing the field glasses to one of them. This could precede a shot which is a little more outstanding than the rest of the sequence.

It is far easier to put reaction shots in sequences where something is actually taking place. Take the well-known trick shot of a diver from a springboard filmed with the camera upside down, and probably in slow motion, which, on the screen, will show the diver coming out of the water feet first and on to the diving board. Such a shot could be

followed by a reaction shot of a spectator looking very much surprised about it. If we have sev-



● Here are two typical reaction shots from movies of children. In first picture, the girl watches expectantly for her partner's bubble to burst. In second picture, the little boy has sighted something interesting and the scenes that follow tell what he saw. While you do not sense it at the time, close-ups like these bring the picture story closer to you as you view it on the screen.



Ross Madden

eral such shots of a diver, we can take one of them and cut just where the diver is leaving the water, then insert a shot of spectators moving their heads to follow the diver upwards, then cut back to the diver just as he lands on the springboard.

REACTION shots can be used in a suggestive way to fill in gaps in continuity, or to save us from shooting a series of awkward or bothersome shots in order to get continuity. For instance, supposing while in a morbid frame of mind we wished to take a shot of someone jumping or falling into the water and drowning. This is merely an example. We could take a shot of the victim on the edge of a cliff in a position of danger, then cut to our reaction shot of someone expressing horror in some way and looking toward the water. Then cut to a shot of ripples on the water which could be created by throwing a large stone into it, trimming the picture when editing at a point just after the stone is below the surface, and not visible. If we can get bubbles on the water by some means, so much the better.

Animals can be used for reaction shots. At a picnic, if there is a dog present, we could show it tied to a tree, straining at the leash, just out of

reach of the food which the picnickers are putting down the hatch as fast as they know how.

Inanimate things can be used for reaction shots. On a holiday or Sunday in the summertime when everyone is at the beaches or in the mountains, a shot of the deserted downtown section with the blinds drawn on the store windows, would be a quasi-reaction shot to insert in a suitable place amongst the holidaymaking shots. A close shot of a cup of coffee and a plate of food being placed beside the clock on the mantel could be made the final shot of a horseback riding sequence.

It is sometimes quite effective to place the reaction shot, or shot akin to a reaction shot, ahead of the action. An audience likes occasionally to see the effect before the cause. For example, the camera could be focused upon a piece of cloth moving along jerkily, followed by a shot of a sewing machine at work. Traversing from the reaction to the action may be done by panning or tilting instead of by a direct cut if one wishes. For instance from a shot of a little dog sitting on its hind legs begging, we could tilt to people sitting around the garden table eating a meal.

The next time you go to the movies notice the manner in which the professionals make use of

• Above is another type of reaction shot. Here a group of people with cameras poised wait for Old Faithful geyser to erupt. Can't you imagine cutting to a long shot of the geyser in full eruption immediately after a shot of this group suddenly putting their cameras into action? How much more interesting your movie thus would be than if it consisted only of long shots of the geyser

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A.



B.

• These two pictures were made from the same camera setup. Note how tilting camera upward in making picture "B" reduced the water area and added clouds and pine boughs to improve composition.

COMPOSITION *tips*

for summer filming . . .

By DR. A. K. BAUMGARDNER

WHEN we find a subject we would like to photograph with our movie camera, the success of the resultant shot will depend upon our ability to size up the scene then shoot it for best possible composition. There's really nothing mysterious about composition and now that summer brings increased activity in picture making, this is the time to give a little thought to the subject and practice some of the fundamentals that tend to improve composition.

We are aware that appreciation of composition is greater among those persons who know nothing of its existence except that they are pleased by its effects. Hollywood does not restrict itself to only those forms of composition which the audiences will understand from a technical standpoint. No, Hollywood puts all the "oomph" in its productions, using sound and proven principles but still appealing to the vast public which is untrained in judging the value of composition, but appreciative of any pleasing or non-irritating eye comfort.

Composition is best defined by that effect which is pleasing to the eye. Optical illusions demonstrate effectively how the eye is deceived by the creation of effects of depth. Through the use of some of these ideas, it is my intention to show the value of emphasis on strong or weak points to bring them out for pleasing effects.

Figure 2 shows a set of parallel lines which are disturbed by the surrounding lines which lead the eyes away from parallelism.

Figure 1 shows a rather common illusion made up completely of straight lines but so arranged that they create the illusion of depth in two different ways. By concentrating on the outer edges of the steps, they appear to go down from left to right; however, if one concentrates on the far edges of the steps, they appear to invert like a cornice on a building. Note how the entire object changes position and the lines which at first appeared to be closer are now farther away. By emphasizing one or the other by making the lines heavier which attract the eye more distinctly, we form a permanent effect which is hard to upset.

Figure 3 shows two center circles of the same size, but the surrounding circles have a tendency to misguide our judgment.

Figure 4 shows a perfect circle which appears to be irregular in shape because of the lines drawn through the edge which lead the eye astray.

These illustrations show elementary forms of composition which help to retain or dispose of certain effects. Simple arrangement of lines direct or misdirect the eye according to their prominence. Keeping backgrounds in focus with blurred foregrounds have a natural tendency to attract the eye to that portion of the scene which is easier to view. A sharp foreground with a soft focus background reverses the effect and this method is frequently employed to limit eye excursions over the most desirable objects within the picture.

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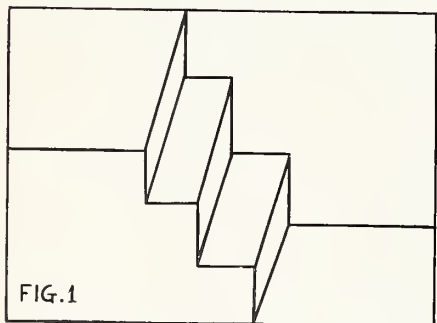


FIG.1

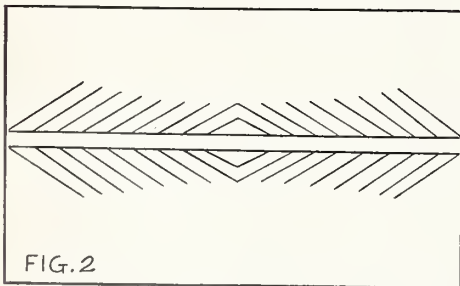


FIG.2

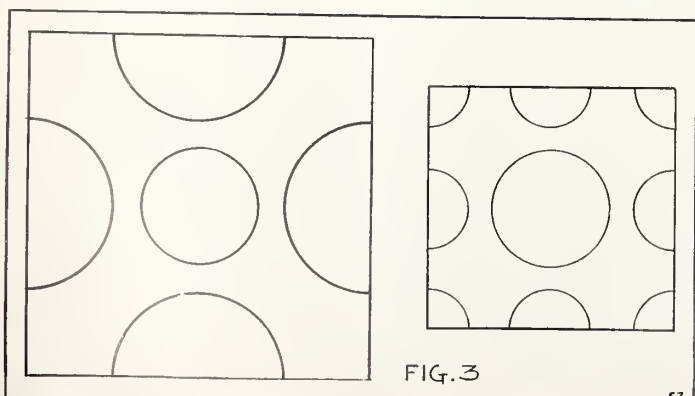


FIG.3

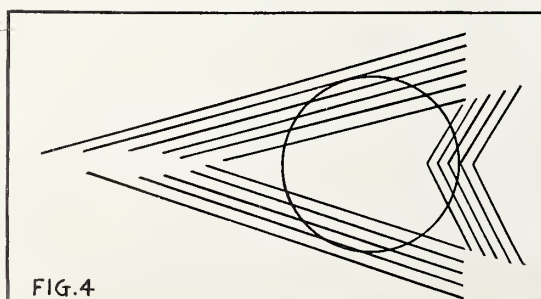


FIG.4

• A knowledge of effect the placement of masses or vertical and horizontal lines has on a scene is important. The optical illusions created by treatment of the lines in sketches at left are explained in the accompanying article.



Home Movies

M A G A Z I N E



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REVIEWS *of three interesting amateur films...*

By THE EDITORS

ONE point your reviewing editors have probably failed to make clear in the past is the fact that all films sent in for review and criticism may be returned again for re-review where improvements or corrections have been made. Thus amateurs who desire to follow the suggestions made for improving their films, may obtain the editors' added criticism or comments on the improvements. Remember—this service is free to all movie amateurs, whether subscribers to HOME MOVIES or not.

Read the following reviews carefully. There are suggestions in each that may aid you in making movies, or there may be a filming idea that you can adopt for your own picture making.

"CURSE OF THE COBRA"

800 feet 16mm—By B. L. D.

★★★

Continuity: This well planned mystery story concerns a number of heirs called to a meeting at a house in which many strange things occur to frighten them almost to the stage of abandoning the estate.

According to terms of the will, all heirs are required to remain in the house overnight. As the picture opens, it reveals the heirs arriving with some trepidation, at the dwelling situated some distance outside the city. As the guests knock, they are admitted by a young Hindu servant, whose manner immediately suggests dire things to come.

Last to arrive is the family attorney and as the group gathers about the long table in the living room, the houselights suddenly dim, an eerie noise is heard, and then projected on the wall above their head is the silhouette of a Hindu blowing a horn. This is followed by utterance of a warning from an unseen person that all those remaining in the house will die.

Presently the lights go out again. There is a shriek and all leave the room, in search of the source of confusion. When they return again to the living room, the attorney is stretched out on the floor, apparently having been shot. But when the lights again go out, the body mysteriously disappears.

A thriller and two travel pictures offer timely filming ideas...

Through it all, the Hindu servant is mildly suspected, but he always turns up aiding the frightened guests. The successive incidents are too many to elaborate upon here, but the picture closes with the attorney revealed as the arch villain who has attempted to frighten the heirs in order to obtain possession of a valuable jewel, part of the estate. His death, staged earlier on the living room floor, proved just a bit of clever acting.

The scenario contained 265 scenes and 110 titles and was over one year in the filming.

Editing: Considering the pretentious and ambitious effort undertaken by this filmer and his associates, he has done a remarkable job. Scenes are cut very professionally. Medium, closeup, and angle shots are spotted in frequently to enhance action.

Titling: All of the 110 titles, plus the lettering superimposed over several scenes were made with a typewriter titler. Title cards were typewritten, using a silver typewriter ribbon on black cards. The results are very good.

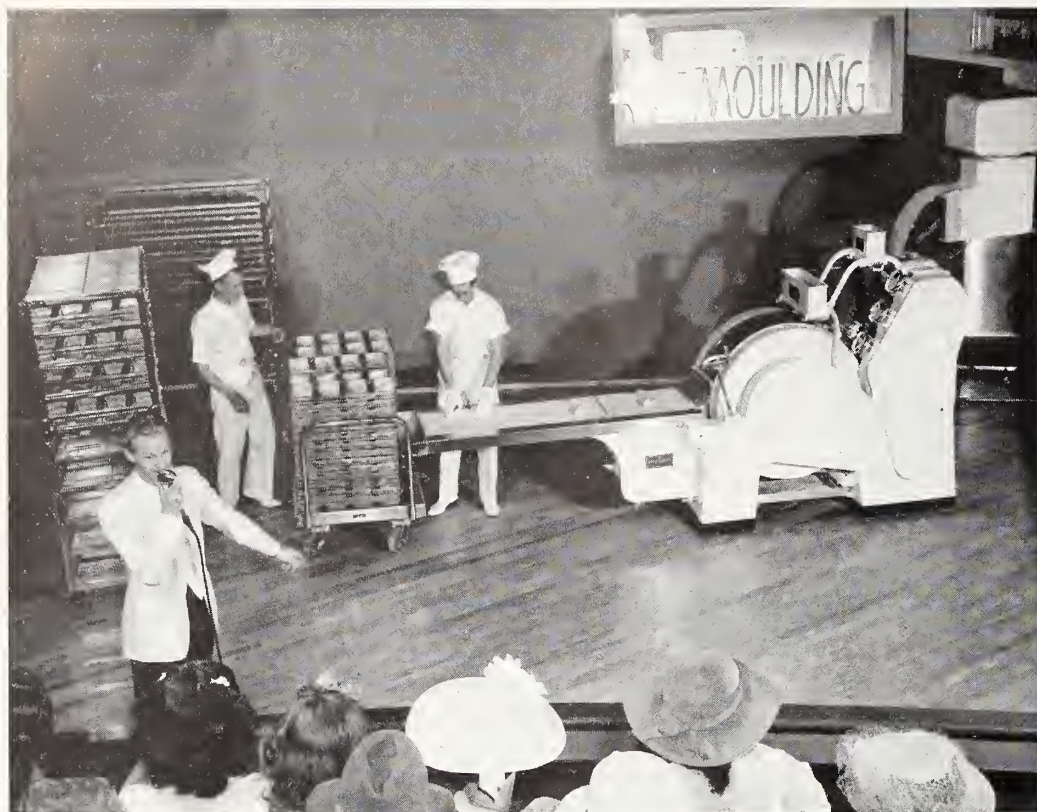
Photography: Exceptionally good throughout. With the exception of one or two exterior night scenes, all scenes were shot indoors, the sets requiring in many instances as many as eight No. 2 Photoflood lamps. Highly commendable are the low key shots made in the cellar with the aid of high speed film and an ordinary 60 watt lamp.

Equipment: Bell & Howell Model 70-D camera; f/2.5 wide angle lens; f/1.8 one inch lens; a three

• Continued on Page 350

• Registering horror in the picture above are two of the principals in "Curse of the Cobra," 800 foot thriller diller reviewed here. Below at right, a scene from "Vacation 1940," and at left—a scene from "Yosemite Park." All pictures are enlargements of scenes from original films.





● Scene at left is from amateur documentary film picturing evolution of bakery goods from flour to finished product which is screened in conjunction with Continental Baking Company's radio show, "Your Marriage Club."

DOCUMENTARY *film feature* *of radio broadcast shows . . .*

By CURTIS RANDALL

ONE of the newer fields for 16mm movies is that of augmenting studio entertainment for radio broadcast audiences. More correctly, we should say 16mm movies are providing a medium for added promotional publicity for air show sponsors in conjunction with their broadcasts—a sort of companion attraction for double feature radio shows. For the pictures, in most instances, are promotional or business films.

As yet, the practice has not become general but the success which followed screening of films at such 1940-41 air shows as Lucky Strike's *Hit Parade*, Chesterfield's Glenn Miller Show, and Dupont's *Cavalcade of America* augurs

well for expansion of it when big time air shows resume broadcasting in the Fall.

One sponsor, not mentioned above, whose recent radio broadcasts were augmented by studio screening of movies, is the Continental Baking Company, makers of Wonder Bread. And the movie which has been screened for 28 weeks in fourteen different cities in conjunction with Continental's air shows is the product of an amateur movie maker, Albert J. Ohlson. Incidentally, Ohlson is Art Director of Continental Baking Company's advertising department.

Briefly his story is this: Ohlson's yen

for moving picture making dates back to 1907—and that's a long time—when standard 35mm movies were just achieving recognition on the screens of nickelodeons, the slang term given movie theatres in those days. Ohlson built his first 35mm camera, also projector, and shot movies that received for the first time as far as history records, the compliment, "sensashionall!" Naturally, Ohlson expected to cash in with his movies, but one thing and another intervened and he has remained in the ranks of the non-professional ever since.

Having had a great deal to do with designing and setting up the Wonder Bread exhibit at the New York World's Fair and being naturally proud of his work, Ohlson set about to preserve the exhibit on Kodachrome. About this time Mr. M. Lee Marshall, President of Continental, heard of Ohlson's interest in filming the company exhibit, and being a rabid movie amateur himself, called Ohlson to his office and commissioned him to make a complete 16m Kodachrome movie of the exhibit for his personal home movie library.

We'll let Ohlson tell the story from here: "With all the enthusiasm I could muster at the moment I said 'Yes!' I had about seven evenings left to do the job, for the Fair was nearing its close. I already had filmed some exterior shots of the bakery but not much of anything else. It proved a bigger job than I had anticipated. I needed Photofloods and lots of them. An electrician was called in from the local union to stand by. I was using 10,000 watts illumination and this required engaging two assistants—one to watch the lights and the other to assist with the camera. Test shots were made at the beginning, but were not returned from the laboratory fast

● Continued on Page 340

● Pictured below is record throng of 12,123 persons who attended one screening of the film.



• The regular educational film features and departments usually found on these pages will be discontinued for the July and August issues only. They will be resumed again with the September issue and augmented by special features and articles of interest to educators and students active in school production of movies as well as visual education in general.

Miscellany

• Educational films may have their inning in a big way as soon as television broadcasts become more numerous. Licensing of commercial television was begun by the Federal Communications Commission the first of July, and it is expected to bring back greater production of educational films. This type of picture has become a substantial base for television programs. Prints of current feature films are withheld from television.

• The Department of Agriculture is now entering upon its 33rd year as a producer of motion pictures. In 1908 Lewis Williams, illustrations chief in the Publications Division, filmed a flight of the Wright brothers at Fort Meyer, Virginia. This was the first film to be acquired by the Department.

This interested the officials and the shorts that followed are among the first educational films ever made.

From this somewhat accidental beginning, the motion picture division of the department has grown to where it is now as large as any other producer of commercial films.

• After more than three years of research, preparation, and editing, the first volume of "The Film Index" is now available.

This volume, entitled "The Film is Art" makes accessible for the first time the vast accumulation of information about films housed in the many libraries all over the country. Although the digests adhere to accepted bibliographical form, they have been made more colorful than is usual by the exercise of critical privileges by the editors.

The index was compiled by the N. Y. C. WPA Writers Project, under the supervision of the Museum of Modern Art and is published by the H. W. Wilson Co.

• "The City", documentary film concerning the problems of modern American cities, will be featured in a series of library forums to be held in branches of the New York Public Library during April and May.

Screenings will be followed by discussions on the subject, "Can we plan livable cities?", conducted by a representative of the Citizen's Housing Counsel of New York.

What is a documentary film?

By GEORGE W. CUSHMAN

Of all the classifications motion pictures may receive, no two are more confusing nor closely associated than the documentary and the propaganda film. No two people seem to have the same definition for the word propaganda, and the same can be said to some extent about documentary.

Both types of films are more prevalent today than ever before. The current European war has, of course brought the word "propaganda" out of hiding, and the Department of Agriculture's documentaries made in recent years (The Plow that Broke the Plains, The River, The Land) have resulted in increased public consciousness to that type of film.

To distinguish between the two, some understanding of their qualifications is necessary. Even the best of film critics will disagree on a certain film, some calling it a propaganda medium, others saying it is purely documentary in nature. To most people, however, a propaganda film appears to be one which presents only one side of an argument for the purpose of influencing public opinion to the side thus presented. The documentary, on the other hand, presents the facts openly, freely, and unbiased. In the documentary the intention is to give the true story, letting the audience make its own decisions.

To some critics, a documentary is a cross section of the subject depicted. Some believe that a documentary ceases to be a documentary when shots are rehearsed, posed, or in any way "set up" for the camera. News reels are an excellent example of this type of documentary. However, many scenes in some of the best documentaries have been posed and rehearsed. And newsreels can be edited to show only a certain side of an event or situation.

In modifying this point of view, it can be said that a documentary at least makes an attempt to show the subject as it really is, stripped of all its glamour, color, and artificiality. Probably no man could plan, or afterwards edit, a film of this nature which would not in some small respect at least be biased. Given a subject upon which to work up a documentary treatment, ten men would have ten different viewpoints, ten different films. It would seem that the best documentary of the lot would be the one that presented the subject in all its aspects most nearly the way the public would like to accept it and as they believe it to exist.

The propaganda film, on the other hand might be called a sales film whose sole purpose is to convert public opinion to the side of the party making the film. True facts are never shown, only those favoring the cause will appear. In this instance ten different men might work

out ten different treatments, but each would tend towards influencing public opinion in the same direction, the only difference coming in the degree of forcefulness with which each treatment puts the argument across.

Public receptance, therefore, is the scales on which these two types of films are weighed. The effect on the individual is the final result, and the degree to which he is influenced marks the success of the film. An excellent example of this controversy is the March of Time films which have received so much comment. Since the start of the war abroad many of the subjects have covered such topics as conscription, defense legislation, army preparation, etc. To one individual these reels are giving a candid glimpse of just what is actually going on. To the isolationist this same reel is "war propaganda," for he feels every scene is merely an argument on why this country should enter the war. Yet to the interventionist the same reel tends to show why this country should stay out of the conflict. There are three different reactions from the same film. To one it is a documentary, to the other two it is a propaganda film.

If a producer sets out to make a documentary of a subject but finds later he has not presented all aspects of it, or has emphasized some much stronger than others, can the film be called a true documentary? If so, then what is the dividing line between the two classifications?

In the case of a film such as the March of Time, if all the sides are presented fairly and equally, and the result is a true record of the subject, the film can be classed as a true documentary, regardless of how an individual may react to certain portions of the film which play upon certain of his biased opinions.

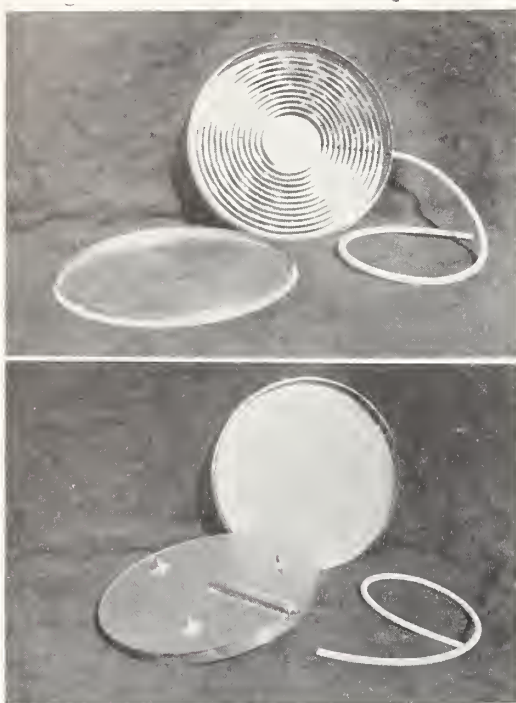
Closeups . . .

• The United States Government recently advertised for bids for 60,000 feet of 16mm. film stock for use in government's war and propaganda films.

• Claymont Public School, Claymont, Delaware, recently tendered James Marwell a year's subscription to HOME MOVIE magazine in appreciation of his services as operator of the school's movie projector.

• Univ. of So. Calif. educator recently declared that more than 200 Junior Colleges and Universities are now producing their own 16mm. newsreels which are screened regularly before student assemblies.

THE EXPERIMENTAL



Home Processing Outfit

This home processing outfit was made of monel metal (stainless steel) at a cost of four dollars. This included labor for cutting the two metal discs and the necessary strips for side pieces and spiral. The only work on my part was fitting parts together and soldering.

The top and bottom discs are of 22 gauge monel metal and 14 inches in diameter. The spiral strip is made of 24 gauge metal $\frac{3}{8}$ of an inch in width and is 25 feet in length, allowing for $\frac{3}{8}$ of an inch between turns. The side pieces are 22 gauge metal, 1 inch high, for the tank section and $\frac{1}{2}$ inch in height for the top section.

The spiral was "tacked" to bottom of tank about every 4 inches with a spot of solder. A metal tube, closed at one end and tapered at the other, to take a section of rubber tubing, was soldered on bottom of tank, as shown in lower photo. Then holes were drilled from inside of tank into this tube—one hole in each spiral separation as shown in top photo. This facilitated filling or emptying tank. Three short legs of brass rod were soldered to bottom of tank to complete the assembly.

REWARD FOR IDEAS!

IF YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

The tank may be loaded with 25 feet of positive or pan film in the darkroom by threading the film between the leaves of the spiral. Ends of the film are held in place of a small metal clip made of monel metal. The cover is placed on the tank and sealed with a strip of black photographic tape wound around the seam. Processing may be carried on in light by time and temperature method.

As previously hinted, solutions are run into the tank by gravity by means of rubber tube and are emptied the same way. A half gallon of solution is all that is required. Not shown in the photos is a small light-proof air vent which I have added to cover of tank to facilitate filling and emptying of solutions by gravity method.

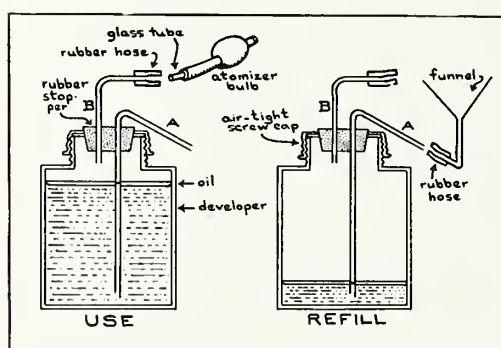
This compact processing tank is particularly useful for developing home-made titles shot on positive film.

—William N. Peters.

Oxidation Preventive

Rapid spoilage of photographic developing solutions by oxidation is common, annoying and expensive. The usual method for reducing such loss is by repeated transfer of the solutions as they are used up to successively smaller bottles, so that there will be a minimum of air between the liquid and the stopper. Such transfer is a nuisance and requires maintenance of a stock of bottles varying in size, each kept scrupulously clean, ready for filling and labeling.

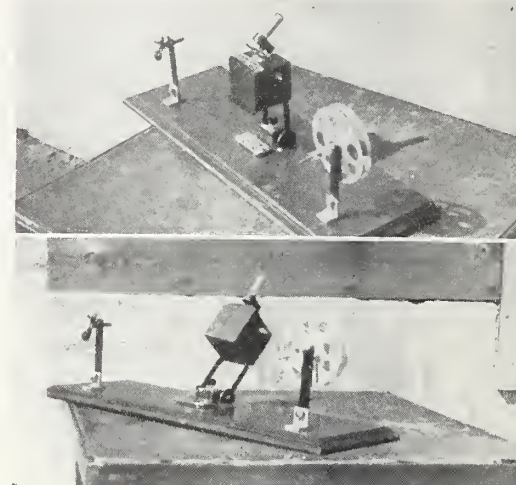
A layer of cheap mineral oil an eighth of an inch deep will float on the top



of developer in any bottle, will prohibit this destructive oxidation, and will adjust its level according to the volume of unused solution. Developer may be removed from below the oil or added under the oil by such a siphoning arrangement as shown. Developer may be induced to rise in the glass tube A and overflow into any container by blowing into the glass tube B. For such blowing, a cheap atomizer bulb may be plugged in to the B tubes of any number of such units, one after the other, and used to increase the air pressure over the developer. Unplugging the atomizer unit

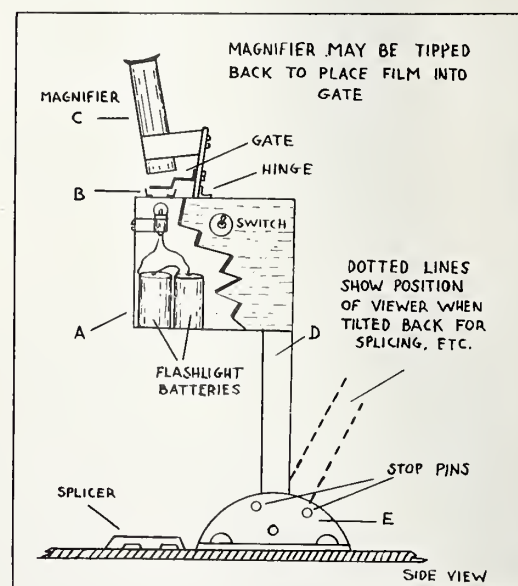
quickly releases the pressure and stops the flow. The only air-developer contact is in the tube A and is of negligible area. It is good technique to dry off the open end of tube A after removal or addition of solution, but otherwise there is nothing to wash, wipe, move or label.

—Lorus J. Milne.



Filmviewer

Pictured here is a filmviewing device which I made for my 16 mm. editing board. The square wooden box "A" houses a small lamp and two flashlight batteries. (These could be replaced with small candelabra socket, 7-watt lamp, and wiring for use of regular 110 volt current). Lamp furnishes illumination for film which passes between rewinds in the film track "B." Image is magnified through the lens "C" which is mounted on hinged arm as shown, permitting tilting back when inserting film in track. This entire assembly including the track was fashioned from light metal. Between the lamp and frame



C I N E W O R K S H O P

opening in track or film gate "B" is a small piece of frosted celluloid which diffuses light from lamp and improves illumination of film.

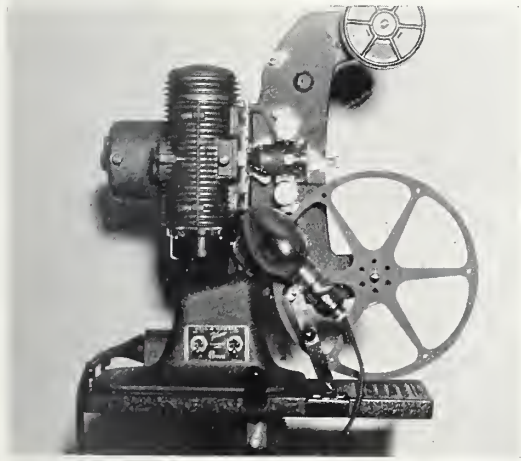
The box and its attendant apparatus are mounted on a post "D" hinged to metal base "E" and this is securely mounted to editing board over the film splicer. When a splice is to be made, the viewer is tilted back, as shown by dotted lines in drawing.

The magnifier may be made from a piece of metal or paper tubing in which is inserted a reading lens obtainable from most dime stores.

—Owen Wilson.

Pilot Light

The lamp brackets ordinarily sold for use on domestic sewing machines may be adapted to most any 8 mm. or 16 mm. projector for use as a pilot light, as shown here. These brackets are available for about \$1.50 at sewing machine or department stores. In most instances



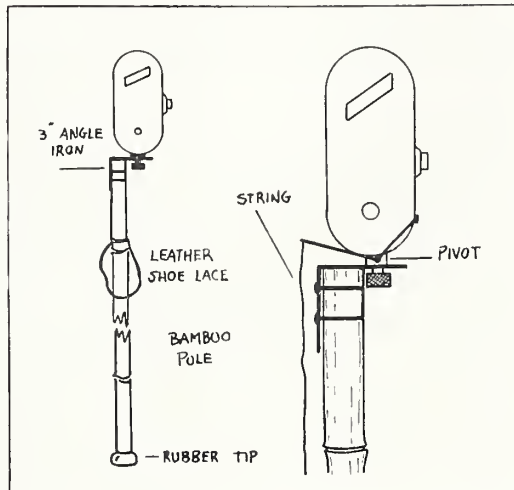
they may be wired directly to the projector circuit, thus eliminating necessity for an extra wire leading to the wall plug. Method of attaching to projector base will depend upon make of projector, but in most instances only drilling of two holes and the use of two bolts is all that's required.

—L. S. Frierson, Jr.

Camera-Pod

Pictured here is a one-legged tripod made from an old bamboo rug pole. The pole was cut to a height equivalent to eye-height when the camera is mounted upon it. A heavy angle iron is bolted to top of pole in which a hole is bored to take a quarter-inch bolt for attaching camera to the support.

Below the camera mounting about 10 inches a hole is drilled in the pole and a leather shoe lace inserted and tied into a loop to form a convenient means of carrying the camera-pod. The gadget is completed with the fitting of a rubber crutch-tip at the end of the pole.



Not only does this camera-pod facilitate smoother panning action but it also enables me to get shots of events over the heads of crowds. To aid in making shots with the camera held up over the heads of spectators, I have added a remote control to the camera-pod pivoted on the camera base, as shown here. The lever presses against the camera starting button when moved by the cord leading from end of lever to hand of operator.

—Bruce E. McMillin.

Timely Suggestion

Vacation movies are often made on long trips where high temperatures are encountered. Most film will stand any normal outdoor temperature but emulsions show definite deterioration when subjected repeatedly to temperatures such as are found in closed automobiles exposed to the direct rays of the sun. Since many movie makers carry a supply of film in their cars the problem of protecting it is a real one. It need not be.

The wise amateur can store his supply of film in one or more of the wide-mouthed vacuum bottles available at low cost. A quart bottle will hold fifteen 50-ft. rolls of sixteen or double eight film, removed from the cartons but left in the metal cans. Even cartridges (both 16 and 8mm) will slip into the quart bottle. The half gallon bottle will hold many 10-ft rolls of 16mm so that no movie maker need expose his film to excessively high temperatures. Gallon jugs are not satisfactory for this purpose. They are usually insulated with cork and absorb heat much more quickly than the vacuum type glass lined bottles.

After packing a supply of movie film in vacuum bottles the user should exercise judgment in removing it. I have found the following an easy and practical procedure. Each evening I open the

gadgets, tricks and short cuts contributed by Cinebugs

bottles so that whatever heat has leaked into them can escape into the cool night air. Before closing the bottles in the morning I load my camera. During the day I remove a film with haste so as to minimize entry of hot air. After exposure I slip the film into its can and place it in another vacuum bottle until I reach a place where I can send it air-mail or at least by train to the nearest processing station. Although one can keep the results of several weeks of "shooting" in these bottles with little deterioration of the film, it is wise to follow the film manufacturer's instructions to return film for processing as soon as possible after exposure.

Russell A. Dixon

Sound Outfit

For less than one dollar I was able to arrange and house my sound outfit in two compact units. The sound equipment I use for playing records while projecting pictures consists of an inexpensive record player, a radio oscillator coupling, and small portable radio which serves as speaker and amplifier. These are arranged conveniently in two inexpensive suit cases as shown in photos.

Top photo shows record player, radio

• Continued on Page 344





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GENERAL ELECTRIC

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Kodachrome quest for the Quetzal

• Continued from Page 321

drenched regions of this tropical country. As we were hundreds of miles from the Canal Zone, there were no stores where we might purchase film. An ample supply, therefore, had to be brought from the States. This was packed especially for the tropics and then sealed in metal containers. It is not the heat of the tropics, but the sticky, humid atmosphere that so quickly deteriorates color film.

We carried two model 70-D Bell & Howell cameras with turrets completely lensed with one-inch, wide-angle, and telephoto lenses. We also brought along two sturdy tripods and these were used in making practically every shot, the cameras being attached to them almost continuously.

We began to photograph the Quetzal legend long before we reached the summit of the mountain; the mules carrying our equipment and supplies had gone ahead with the guides, and we, enchanted with the beauty of the forest, began to make sequence and atmospheric shots for our picture. In all this bewildering green mansion of wild orchids, immense trees and spectacular tropical vines, one had to use utmost restraint to keep from exposing the entire film supply on incidental shots. We had planned, of course, to film trees, insects, the wild orchids, and the festoons of hanging moss and to edit these shots into our film in a sort of chromatic cinemontage to convey the impression we received of this leafy labyrinth of the cloud forests.

In a clear space on the edge of the forest we built our little palm-thatched house. Our earlier experience in Honduras taught us how to build to give us the safeguards against all elements of the tropic highlands. A little palm-thatched annex was added to serve as my field laboratory. Here I could develop short lengths of black and white film to check on ex-

posure and the functioning of our cameras. From our black and white film tests we were able to calculate exposures for Kodachrome. This precaution was necessary because whatever Kodachrome footage we exposed, we would not see screened until the expedition was ended and we were back in New York.

In addition to the precautions already mentioned, our supply of un-exposed film was kept buried in boxes of rice. Rice, we found, absorbed much of the humidity that hung like un-shed tears in the atmosphere. After film was exposed, it was returned to the metal containers; but, unlike the precaution necessary with un-exposed film, the tins were not sealed since to do so would cause the film to "sweat" within the container, mildew, and ruin the emulsion. Instead the cans of film were placed in a small wooden box into which had previously been placed a thimble full of silica jell. This chemical, resembling chipped glass in appearance, absorbs moisture ten times its own weight. With the box sealed against outside moisture, the silica jell easily took care of the moisture content of the air within the box, and as a result, every roll of film we exposed on this expedition was unaffected by the varying climatic conditions we encountered during our stay in Panama and our voyage home.

When sudden and always-to-be-expected rains came to add more humidity to the atmosphere, we were obliged also to take the same precautions with our camera lenses, sealing them in the wooden box protected by silica jell.

On such days when we were able to use our cameras, shooting had to be done in the morning hours. For regularly at eleven o'clock each day, thick, moisture-laden clouds gathered overhead. By one o'clock they began to descend towards earth, and by three the whole forest

would be blanketed, obscured as if by a thick London fog.

We endeavored to hold to our prepared shooting script, but new and interesting things continually occurred to attract our camera eye. Soon we heard the song of the Quetzals. We could barely see them in the distance; but no lens, no camera operator, is fast enough to catch the flash of green as the Quetzal, perfectly camouflaged by nature to blend with the colorful forest, cries out and then disappears into the verdure of its green mansion. We must wait until we approach at closer range.

As we proceeded through the forest toward the lair of the Quetzals, light conditions were ever changing as we emerged from dense tropical growth into the sunlight and then back again. As the cameras must be prepared for shooting upon an instant's notice, whenever one or more of the birds might appear, it became our constant duty to check the light with our Weston meter and re-set our lenses. In view of this, it is remarkable that we were able to get the really good exposures that we did.

The variety of green colors of the foliage was bewildering, making it all the more difficult to detect a Quetzal even when its song would reveal its presence

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Union Steel Products Company, Albion, Michigan, desire to have some scenes of bakeries filmed in 16mm. Kodachrome. They wish to engage the services of reliable amateurs qualified to photograph scenes of good quality for them in the following cities:

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Interested amateurs should communicate with C. D. Davenport, Advertising Manager, Union Steel Products, Albion, Mich.

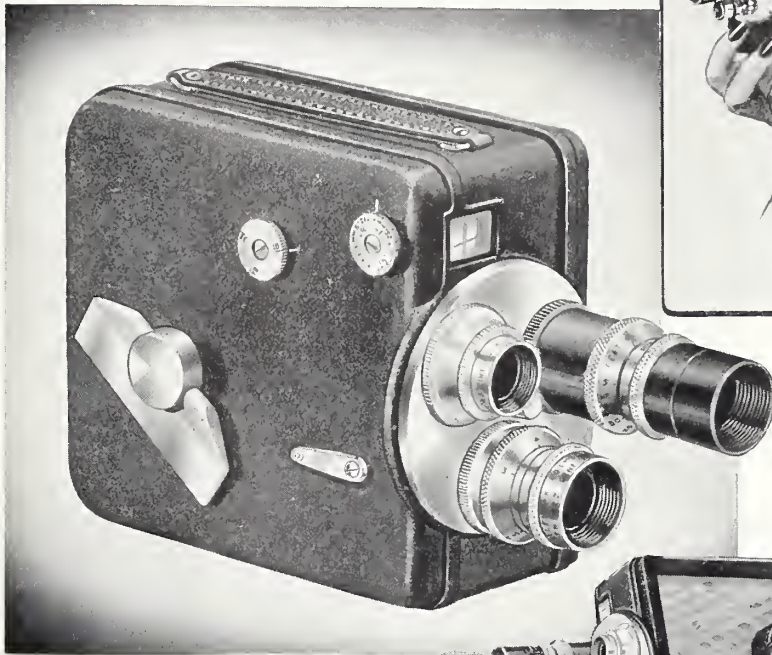
perhaps 25 or 30 yards away. Birds of many kinds were everywhere: Toucans, with green plumage and ridiculous beaks chattered incessantly. Motmots chased one another from tree to tree. Hummingbirds danced in midair before our cameras, teasing us to train our lenses upon them, then fled as we were about to take a light reading or to set the focus of our lenses. Tribes of white-faced Capuchin monkeys swept through the trees like hordes of trapeze artists. Howling monkeys filled the air with their raucous cries.

All at once, it seemed, we discovered the secret of the Quetzal—where and how it fed, which offered the one opportunity to film it. One day, luck—great luck, without which few good pictures are ever made—gave us opportunity to make many clear shots of the Quetzals at fairly close range. Trekking through the forest we came upon a lovely male bird sitting upon a low branch flicking its colorful long tail as though posing especially for us. There was little time to admire its body of iridescent green, the yellow beak, the up-standing crest, or the blood-red breast, the black wings with metallic sheen, and the long, shimmering green tail plumes that flowed from its body. It was better to capture this rare sight on film to be viewed more leisurely on the screen.

Quickly a light reading was made. Our precious subject was focused upon the ground glass of the finder; then the camera was set in motion and we held our breath fearful that the whirr of the camera motor might frighten our bird into flight. Almost silently my wife re-loaded the first camera while I took the other from her and trained it upon the Quetzal. Shots were made with the one-inch and the telephoto lenses. Then all too soon our subject lifted its wings in flight and was lost in the depths of the forest.

But we had found the feeding ground of the Quetzals and returned again and again until after many days we had exposed many hundreds of feet of film on the

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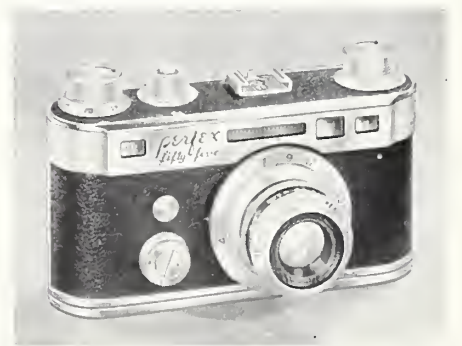
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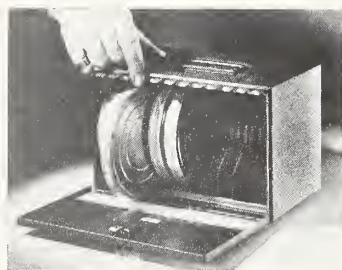


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several Quetzals who frequented there. Eight months quickly passed as we continued filming in accordance with our script. And no day passed that we did not offer a silent prayer that each foot of film was accurately exposed and focused. Any movie maker can readily imagine the anxiety one suffers having to wait months before being able to see the results of so precarious a filming undertaking. But we kept our film dry and sent it off to the laboratory in New York as soon as there was enough exposed to warrant making the trip back to ci-

vilization whence we could ship it by boat.

Months later when we returned to New York, our first stop after leaving the boat was to the projection room of the Bell & Howell agency to whom we directed our films to be sent. With bated breath and palpitating hearts we took our seats in the darkened room. Our hearts skipped a beat as the first scene flashed upon the screen—sharp and clear. The Kodachrome had come through the tropics unharmed. We had calculated exposure right on the nose! And focus was sharp too. But wait! Was this

to soften a disappointment to come? Had our friends edited the film with the better shots placed at the beginning of the reel as a sort of courtesy to us?

It seemed we held our breath throughout the screening in anticipation of this. But when the last scene passed through the projector, we sighed deeply with relief. Most all of the scenes were normally exposed and focused, thanks to the precaution we took in checking exposure and focus before each shot. Our quest for the Quetzal had ended successfully.

Movie of the month — with sound!

• Continued from Page 324

and unhappiness; have created a growing national hysteria and dissension which are tending to destroy the greatest heritage the American people possess—confidence in themselves.

"It is then of considerable interest and importance to find in the heart of our country, a group of people who have managed to keep their individuality, their happiness, and above all else—their self reliance and confidence in the future!"

Then follows a succession of travel shots taken from a moving automobile showing the paved highways and beautiful country leading to Sugar Creek Valley. And when the pavement ends, a fine gravel surfaced road leads into the heart of the valley, flanked on either side by green meadows, comfortable farms backdropped by timbered hills, and here and there a stream threading lazily through the country side.

To introduce the inhabitants the following sequence opens with a closeup of a tolling bell rocking leisurely in the belfry of the country church. Below in the courtyard, the people are arriving by automobile and buckboard, simply dressed in gay gingham, the men folk in shirtsleeves, Bibles tucked under arms.

Then we are shown the countryside where these

people live and toil and play. Neat and orderly fences define one man's farm from his neighbor's. In the fields are well fed cattle, lending evidence to Mitchell's commentary telling of lack of want in this seeming land of plenty. An unhurried stream flowing gently between tree-lined banks suggests nature's metronome by which the tempo of life in Sugar Creek Valley is tuned.

The picture proceeds onward to show the homes of the inhabitants, built from durable materials found in the valley. The people are introduced, not in any staged episodes marked by acting or mugging, but in simple scenes showing them in leisure hours about their homes. A subtitle at this point tells of "a daily life that is steady, happy, deliberate, but unhurried . . ."

We are taken inside these homes where we see the household preparing for the day's routine—the menfolk shaving; the mother busy about the sturdy wood-burning range making breakfast ready. The family is called to table and after a brief prayer of grace, eating begins. All of this goes on as natural as though Mitchell was not present with his camera. Indeed he must possess unusual directorial abilities in order to have made his subjects carry on without once looking toward the camera or dis-

playing any consciousness of it.

The picture follows the men after breakfast into the fields where they plow or cut timber. That these people find much leisure time in which to hunt or fish is also shown. There is a beautiful scene where a stream widens into a placid pond with a swinging foot-bridge overhead, and a fisherman casting into the water with a bamboo pole.

At home housewives are shown about their daily chores, ironing, churning, or canning vegetables and fruits. And there are revealing shots of the cellar where neat wooden shelves are stocked with preserves for the winter months, or stacked with bushel baskets of potatoes, onions and other durable vegetables.

Comes Saturday, and life in Sugar Creek Valley quickens. Labor in field and home comes to a halt. Busi-

FILMING THE ARMY

A special communication received from Major General Robert C. Richardson, Jr., of the War Department, advises that the War Department has no objection to photographs or motion pictures being made within unrestricted areas of military reservations by those amateurs who care to make pictures of their friends and relatives now in service.

All other photographic projects, however, such as photos or motion pictures taken for use in a commercial venture should be handled through the local Public Relations office.

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ness is combined with pleasure in a trip to the village comprised of two or three country stores. The farmers arrive with wives and families, bringing buckets of eggs or cans of cream or butter to be exchanged for merchandise. The wives concern themselves with material for new curtains, supplies of staple groceries, or perhaps a new gingham dress, while the men give attention to new shoes for the horses or perhaps some new item of farming equipment.

With business completed, the rest of the day is given to visiting with other neighboring farmers who also have come to town. Mitchell has captured some rare shots of these folk, depicting them as naturally as you would see them should you visit Sugar Creek Valley. There's the group leisurely smoking and discussing current events without the gesturing and raucous splicing which so often characterizes discussions between high strung city folk. Two young fellows play "catch" while another group play horseshoes.

In the shade of the store porch two men, surrounded by kibitzing neighbors, play a game of checkers on a barrel on which the design of a checkerboard has been crudely etched with a pencil. Bottle tops serve as checkers. Toward evening, singing begins. An aged fiddler saws a lusty tune while a young chap beats accompanying tempo on his guitar. A piano is moved out of doors into the square and all who have come into town—men and women and the children—gather around and raise their voices in song.

The picture ends in a fitting sunset shot showing a couple riding out of the scene toward the descending sun. In the final frames, a shot of Old Glory waving in the breeze is superimposed over the sunset and music of the recording crescendos to the closing bars of "America."

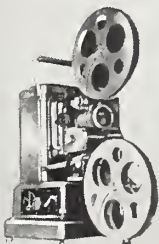
Photographically, this picture is as near perfect as any non-professional could make it. Exposure and focus is needle sharp in every scene. Interiors are not only well lighted but artistically so, and exterior



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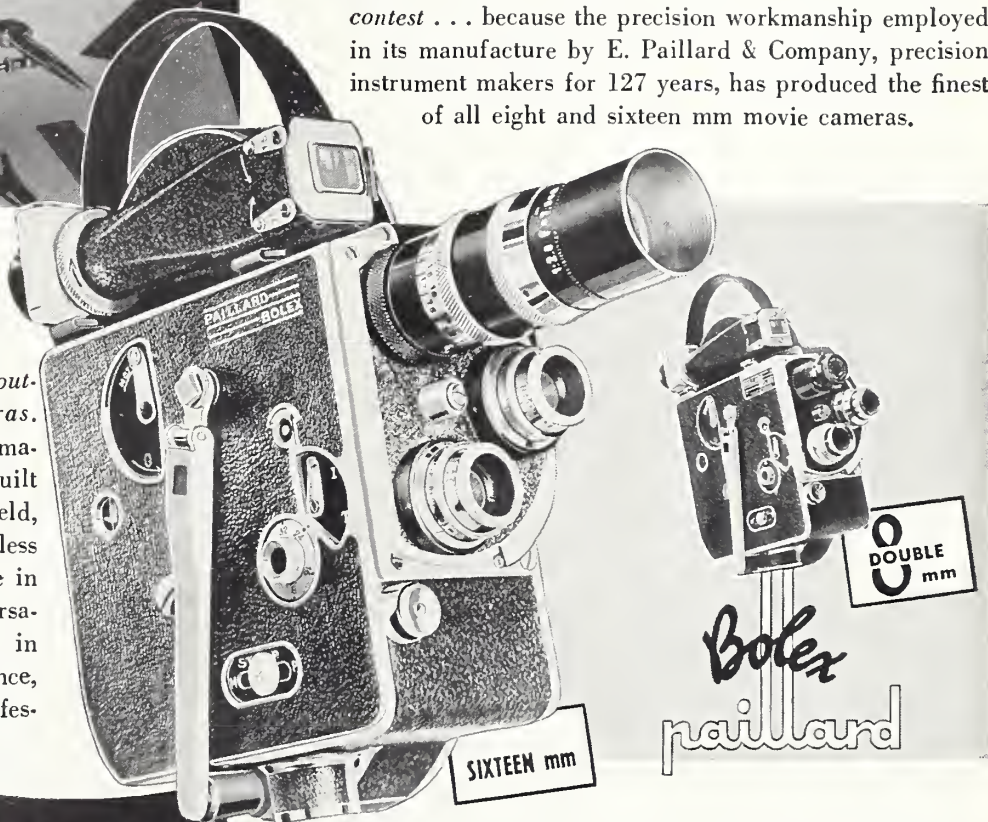
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With ADVANCED Cinefilmmers . . .



• George W. Cushman

Now Head Man

George Cushman, whose interesting and instructive articles long have featured the pages of HOME MOVIES, has lost his amateur standing. Not by doing anything rash—rather fortune smiled upon him. Early in June, Iowa State College at Ames, Iowa, called and invited him to take over the duties as head of its Photographic Service Department. No hesitancy marked George's acceptance, and today he is major domo of a large and well equipped photo laboratory making pictures for a living.

His new responsibilities will, in no wise, interfere with his regular contributions to HOME MOVIES. In fact, his legions of readers may look forward to many more illuminating articles and discussions.

Rights Protected

Vigorously opposing legislation that would compel operators of 16mm projectors in public showing of films to be licensed, same as theatre projectionists, members of the Tri-City Cinema Club of Rock Island, Illinois, proved victorious.

The proposed bill, due to the club's persistent defense in favor of the amateur has been re-drafted, and has since been passed by the city fathers. Rights of amateurs were safeguarded in a provision of the ordinance which stipulates: "Provided, however, that this ordinance shall not apply to the operator or operation of any projector in which substandard, non-inflammable, safety film is used." And to

insure complete safety, the provision: "Also the city electrician shall inspect all electrical apparatus used in connection with the projection of pictures at any public place or any public gathering."

This ruling is satisfactory, the Club states and it is probable that the model ordinance will be brought up for adoption in Moline and Davenport, other cities in which there is a large Tri-City Cinema Club membership, in the near future.

Club Filming

How great an influence amateur movie clubs can be in community life is graphically demonstrated in the report of Ralph C. Corsley, President of the Am-Mo Club, Tulsa, Oklahoma. Long active in cooperating in various phases of the city's civic program, the Club under sponsorship of the Chamber of Commerce, is currently filming a documentary picture titled "Tulsa—Oil Capital of the World."

More complete information anent this ambitious undertaking may be expected in subsequent issues.

Civic Club Movie

News comes from Adeline Boyle, Secretary of the Vallejo Movie Club, that the organization is busily engaged making a civic club movie. While no continuity was prepared in advance, a list of interesting and picturesque spots in Vallejo, Calif., was posted on the Club bulletin board and members were invited to choose assignments for the particular spots they desired to shoot. Each member was requested to shoot ten or 15 feet of 8 mm. film of the subject of his choosing.

When all shots are completed, they will be joined together with appropriate titles. The finished film, which is expected to be rich in interesting scenes of the community's scenic, histor-

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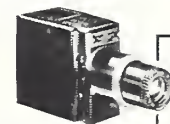
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ic, business, educational and cultural features, will be used as a traveling film to be sent in exchange to other clubs.

Documentary

A highlight of the April meeting of the Yakima (Wash.) Amateur Movie Club was the presentation of "Behind the Bale." The production, a sound-color film of the hop industry, was made by member Paul Thompson. The 75 members and guests including many from the Wenatchee Cine

Club who brought along and showed their organization's 1940 prize winning picture, "Wenatchee Blossom Festival, 1940," were enthusiastic in their praise of Thompson's work.

Successful Debut

Although he suffered all the agonies of a stage impresario awaiting the "first night" of a big time picture producer on the eve of a "world premiere," the initial attempt of Johnny Burke, Philadelphia filmer, at industrial picture mak-

ing was a great success. His all-color production, titled "Lasting Luxury," photographed for Carlton Mills Company was shown at the recent Cloth Industry Show in Chicago.

The film ran continuously for three days and not a splice broke. It is a 200 foot 16mm Kodachrome production and was titled by Frank Heininger. The Daily News Record, a clothing industry publication printed in New York, featured a large advertisement and description of the premiere.

Documentary film on radio show . . .

• Continued from Page 330

enough to be of use. We were working against time!

"When the Fair finally closed, I had exposed 1,700 feet of Kodachrome. Some scenes were badly timed, but in the editing I managed to eliminate the bad spots. Editing required an additional two weeks because I still had my regular job to attend to during the day.

"More than ordinary attention had to be given the continuity of this picture. By this time there was talk of showing duplicates of it to outside audiences and therefore every step had to be clear pictorially and explained with titles from the sifting of flour to the final wrapping of the loaves of bread. The same applied to the Hostess Cake episode. On many occasions it had been necessary for me to install photofloods inside of the bakery machinery in order to illuminate the working parts, or the bread and cakes in progress of evolution, and this greatly enhanced the coloring of the scenes wherein cakes and cellophane wrapped products were shown.

"Weeks later, I turned the edited and titled film over to Mr. Marshall, secretly feeling I could have done a much better job had I 15,000 watts of light instead of 10,000 to work with, and perhaps more time. Mr. Marshall was highly pleased with the picture and after screening it before the directors of the company, Mr. Cedric Seaman, Director of Sales and

Advertising, convinced those present of the promotional possibilities of the film and suggested duplicates be made for this purpose. Mr. Seaman gave me authority to have a sound track made for the film composed of musical background and narrative—a commission for which I had hoped and planned—for I had filmed the entire picture at sound speed, 24 frames per second.

"Mr. Seaman wrote the narrative and a local sound studio was engaged to record the film. At this juncture I felt need for adding some interesting general shots of the Fair at the beginning as a means of establishing locale and at the same time in order not to bring the purely commercial element of the picture too quickly upon the audience. We found a company who had available a great many 16mm color stock shots of the Fair and the best of these were pur-

chased and edited into my picture. These scenes, incidentally, were on sound film and narrated by Alois Havrilla, and this led to engaging of his services as commentator of the narrative for the rest of the picture in order that the voice throughout would be the same.

"Fifteen duplicate prints were made of the completed picture which runs 800 feet in length and these are booked five days a week in public schools in fifteen cities. One print is screened twice every Saturday before the Wonder Bread broadcast, "Your Marriage Club." Notable is the fact the picture has passed the million mark in screening attendance. Recently, at one broadcast, a record throng of 12,123 persons saw the film screened at the St. Louis Municipal Auditorium."

And that, friends, is some record for an amateur made movie!

• All Amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories.

The Reader



SPEAKS

Critical Focuser

This reader would like assistance from any cinebug who has built a critical focuser for cine camera lenses.

Dear Sirs: I have enjoyed your fine magazine for several years and hope you will continue your policy of giving the advanced amateurs encouragement in making gadgets for their hobby. I made a turret for my Bell & Howell camera like the one described in Home Movies some time ago.

I would appreciate it if some amateur would give plans for construction of some sort of critical focuser for camera lenses.

—Ralph A. Neff,
Shadyside, Ohio.

Wants Scenes

Here's opportunity for several amateurs to help a brother filmer out with sale or exchange of needed scenes:

Gentlemen: I should like to swap or purchase shots running from 6 to 10 feet in length of each of the following subjects:

Statue of Liberty,
Lower Waterfront, N. Y.
Wall Street Buildings,
Golden Gate Bridge,
Dome of Capital,
Wash'n., D. C.

I will either swap scenes made in the Ozarks, for this footage, or I am willing to pay a reasonable amount for same. Also, prefer these scenes to be shot at sound speed of 24 frames per second.

New Clubs Forming

And here are letters announcing the formation of new cine clubs and inviting interested movie amateurs to join:

Gentlemen: I wish to form a new cine club in Dallas as the Dallas Cine

Club is now a private organization. Have contacted several amateurs interested in organizing a new club and we would like to hear from others. Membership will be open to 8 mm. and 16 mm. filmer alike and there is no limit as to number of members.

—Victor Duncan,
3809 Bryn Mawr,
Dallas, Texas.

Gentlemen: Am interested in organizing a new amateur cine club in southwest Los Angeles. Movie amateurs residing in the area south of Manchester Ave., between Western and Central Avenues, are invited to participate. Can get a small auditorium for meetings which is equipped with kitchen and facilities for serving luncheons. Both 8 mm. and 16 mm. filmer are solicited.

—C. S. Flora,
425 West 106th St.,
Los Angeles, Calif.

Good Advice

With the approach of warmer weather, this reader's letter serves as timely advice for those who would take their cine cameras along on automobile trips—which means practically all of us.

Gentlemen: In the March issue, I notice two readers report (How I Keep My Camera Busy department—Ed.) on carrying a camera in the glove compartment of their cars. The practice of keeping one's camera always near is advisable but—not in the glove compartment! Due to the location of this compartment it becomes very hot during summer months. In many instances both film and camera have been ruined from storage there. I, too, had such an unfortunate experience. Now I carry my camera in the trunk compartment which is much larger and only a relatively small

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Other features are: Heavy duty 110 volt 60 cycle turntable motors; latest type tubular pickup arms; central control panel; heavy duty carrying case covered in black leatherette; and ample lengths of cable for ordinary use. **Be sure to specify make of your projector when ordering!**

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portion of it subjected to direct sun.

—Len Marshall.

Humidification

That eternal question— to humidify or not to humidify? — is again in the spotlight; and here's an interesting letter from a reader setting forth his findings:

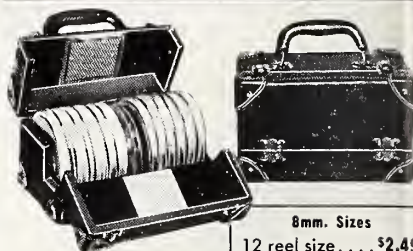
Gentlemen: It is my opinion from experience and also from information I have received from film manufacturers, that too much stress has been put on the humidification of movie film, both in your magazine and in others.

I have discovered by experiment with films that have been kept in cans for several years, that these films were much more inclined to scratches of all kinds, probably from the softened emulsion, than those which have been kept in cardboard containers with no moisture whatever. I have this proof in my possession and will be willing to show it to whoever wishes to see it. Furthermore, these films that have been kept in cardboard containers are quite piable

and have been kept away from heat or extremely dry places and seem to draw whatever moisture they may need from the air itself. They have been stored in cardboard containers for over three years now and although in constant use have accumulated no projector scratching or wear whatever. Conversely, I have film that I have carefully kept in humidors tins and humidified at regular intervals that show wear very badly.

I am quite sure that some of the "so-called experts" will try to dispute these facts, calling it "over-humidification," etc., but I have nothing to hide and in passing this information on to others I feel that many feet of film otherwise lost to wear on moisture-softened emulsion can be saved. It is my opinion that film kept in proximity to moisture, no matter how little, deteriorates, just as wood, cloth or any other substance of like density.

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• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF YOU have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include such information as the type of film and developer used, lights, exposure, etc. Send along a sample if possible, and don't forget to enclose a self-addressed stamped envelope if you wish a reply by mail.

Q. How does one make a title of black letters on a Kodachrome background of a sunrise? Could I shoot black letters through a piece of glass? If so, would the sunrise be out of focus?—M.C.B., Minneapolis, Minn.

A. The practice is rather unusual, as most workers prefer white letters. However, black letters are as readily obtainable. Yes, you can use black letters on a piece of glass, as you suggest. By using as large a piece of glass as possible and placing it a good distance in front of the camera lens, sharpness of the sunrise will be improved. Also, if you will close down the lens as far as possible you will receive better results, and focusing at the hyperfocal distance will improve it still further, providing the letters are still satisfactorily sharp.

You could also set up the title you desire with white letters on a black background and expose on positive film. The film must be of the clear base variety and must be threaded in the camera with the shiny side towards the lens—just the opposite of ordinary procedure. Expose the title and develop in a contrasty developer so that the background is a clear white and the letters are quite dense. When dry, thread this title in camera together with the unexposed Kodachrome film, emulsion sides together, but with the shiny side

of the developed title film again towards the lens. Then shoot your sunrise in the normal manner. Incidentally, if using a double 8mm. camera, after developing the positive film title, do not split it, but use it double width. If your camera is of the magazine type, this method cannot be employed. This latter method will produce your scene and lettering both sharp.

Q. Why is it you seem to print so few questions and answers on Kodachrome title making. Isn't there much title work done in color, or don't you favor it?—C.L., Covington, Ky.

A. This same question bobs up quite often, and I think we answered it once before in this column. The truth is, most of the questions concern black and white titling probably because all the problems involved in color titles are likewise involved in black and white except the choice of colors; and that, it seems to me, is not a problem but a matter of personal preference. Many questions concern developing, and these of course do not apply to Kodachrome. But length, wording, centering, exposure, focusing, lighting etc., are the same with either.

Take for instance the preceding question. It concerns color. But if it pertained to black and white film the answer would have been the same. Also, it seems that most Kodachrome filmers are now using one of the colored-base positive films for their titles, or using regular black and white film and then tinting or toning it.

Q. I want to film a movie within a movie, that is, set up the screen in the living room and have the titles and scenes flash on it. Can it be done with my 8mm. camera? — F.K.W., Concord, N. H.

A. The titles can, most

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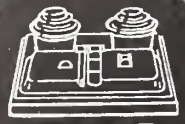
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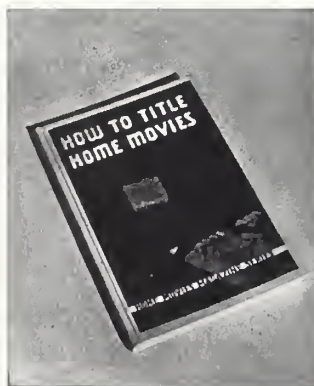
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easily, and in a sense the scenes can, too. Take movies of the screen being set up in the desired place. When it is set up, remove your movie camera and replace it with a still camera held in the same spot and with the same lighting. Make a still picture of the screen and have it enlarged (or reduced) to fit your titler. When the print is made, cut out the screen area in the photo. This will serve as a mask. In back of the opening thus cut out place a copy of the desired title. A few flickers at first with black or white cards will give the appearance of the projector starting up.

Faking the scenes is a bit harder, but can be accomplished by placing ordinary still shots in back of the mask in the titles. As the camera starts, draw the picture slowly from one side to the other. This will give the effect of a panorama. However, make sure there are no animate objects in the still picture thus used, lest they expose this bit if tricky.

If there are people in the scene, or other animate objects, the easiest way would be to actually use this bit of film and not copy it. By throwing in an under-exposed shot of the projector running now and then, your illusion would be complete. If you are using color film, the mask and pictures can be colored with water colors or oils.

To make the scene actually appear on the screen in motion, a more elaborate set-up would be required, and if you are interested enough to go ahead and build the necessary apparatus, I shall be glad to forward you the necessary details.

Q. I've been told that most professional studios make titles with the title cards covered with glass. Is this true. If so, why?—F.G., Royal Oak, Mich.

A. Most titles that are filmed under glass are those in which the three dimensional shadow effect is desired, although this effect is now accomplished more often in hand lettered titles by delicate shading by skilled lettering artists.

Shooting title cards under glass can only be of interest to the amateur where the title card is of light weight, thus having a tendency to curl, and of course this would apply to large title cards. The placing of a glass panel over such cards would serve to hold them perfectly flat. Great care must be taken in such instances to insure against glass reflecting light back into the lens.

Q. I have several good scenes of the ocean made on Kodachrome with my 8mm. camera which I should like to use as moving backgrounds for titles. How may I do this and what color should the title letters be?—J.L.L., Corvallis, Oregon.

A. To use these scenes successfully as moving title backgrounds is a feat too difficult to consider when one lives so near the ocean that the scenes could be re-filmed and the title text superimposed in a more simpler manner.

In order to use your present footage, it would be necessary to employ a method of background projec-

tion as professional studios do, projecting the scenes from the rear on a ground glass or translucent screen on which was lettered the title text. The difficulty here is that it is well nigh impossible with 8 mm. or 16 mm. equipment to synchronize the movement of projector and the camera.

Experimental Workshop...

• Continued from Page 333

oscillator, and pilot light in first suit case. These are all secured firmly in place by screws, etc. Lower photo shows manner in which portable radio is housed in case to match first suit case, thus giving a professional appearance to the outfit. When lid is closed, knobs protrude through two holes cut into side of case, and sound from speaker travels through the opening in case covered with ornamental grill cloth as may be seen in picture.

—Edw. A. Johnson.

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1940

AUGUST: "St. Margarets," produced by Gordon MacCormack, Montreal, Canada. A 16mm Kodachrome film 400 ft. in length.

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Bur-

ton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

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PLEASE Information

Re-Perforating (M. C. Kime, Canton, Ohio).

Q. Please advise if and where I can have 16 mm. film re-perforated for use in a double-8 mm. camera?

A. The practice of re-perforating 16 mm. film for use in 8 mm. cameras has practically been abandoned for the reason that it is impossible to obtain the accuracy in re-perforating that is necessary to insure smooth running of the film in camera and projector. with the original 8 mm. perforations made at a different time than the 16 mm., no method has been found for compensating for the stretching or shrinkage taking place in the film during the interval between the two operations. Result is perforations are either too close together or too far apart, causing film to jam in camera.

Yellow Screen (Walter Ewing, Aven, N. J.).

Q. About five years ago I purchased a crystal beaded screen which has since turned yellow with age. This has reduced its efficiency and I was wondering if there is some method by which I may clean screen or otherwise remove the yellow discoloration?

A. This fault cannot be remedied by washing. Best bet is to place screen in sunlight for a day or so, thus bleaching the discoloration.

Not In Single-8 (Joseph Di Pirro, Buffalo, N. Y.).

Q. I have one of the early model Univex 8 mm. cameras and would like to use color film with it. However, the maker of the camera doesn't sell color film at this time. Can you tell me where I can buy color film in single 8 mm. width that may be used with this camera?

A. At this time there is no color film available for your camera. Eastman is the only manufacturer of color film (Kodachrome) which is available in double 8 mm. and 16 mm. widths only. If you were to split a

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

roll of double 8 mm. Kodachrome for use in your camera, you would be unable to have it processed, as Eastman, the only company who processes Kodachrome, is not equipped to process the film in single 8 mm. widths. As you probably know, Eastman laboratories slit the film into two 8 mm. widths and splice the two together after processing.

Hypersensitizing (Edw. H. Schlander, Chicago, Ill.).

Q. Two articles which have appeared previously in your magazine described the process of hypersensitizing Kodachrome film to increase its speed under adverse light conditions; one article described results when Kodachrome was hypersensitized before exposure; the other, on hypersensitizing after exposure. Please advise what difference there is, if any, in the results obtained from the two methods. Have you any data on the extent of increased sensitivity of films subjected to hypersensitizing?

A. Those experienced in hypersensitizing Kodachrome by the mercury method declare that it makes no difference whether it is done before or after the film is exposed, except that where hypersensitizing is done before exposure, the effect lasts but a few days, thus making it imperative that exposure of the film should follow soon after hypersensitizing if the desired extra-sensitive results are to be obtained.

It is estimated that hypersensitizing increases the speed of Kodachrome one full stop. Hypersensitizing after exposure is recommended only after underexposing the film deliberately.

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Composition tips . . .

• Continued from Page 328

The experienced photographer is constantly striving to produce the illusion of depth, by whatever method is suggested by the subject. Common examples are those in which dark objects are posed against light backgrounds or vice versa. Obviously a subject posed against a background of its own approximate color is flat and lifeless because of the lack of definition. Taking advantage of hyperfocal distances to separate the center of interest to make it stand out is also used extensively. A scene in which all objects are in sharp focus at the various planes may be considered an accomplishment but that type of picture runs the risk of losing eye appeal because of the attempt to see everything at one glance or by allowing the eye to wander over the entire scene without a fixation on one center of interest.

Most of us are aware of the simple plan of leaving some object in the foreground to aid the illusion of depth and most pictures composed by this method are very interesting. However, if the center of interest lies in the background, too much emphasis on the foreground will detract the eye from that portion of the picture which we want to retain. The usual selection of a tree in the foreground, off to one side, while rather worn out by its common use is still an effective example. If the tree is placed well off to the side and not too sharply focused, the eye has a natural tendency to wander past it to the horizon. Shifting the camera angle to put the tree in the center of the picture ruins the illusion of depth, as the eye is stopped before it has a chance to view the background.

A simple rule to follow: never bisect a picture either vertically or horizontally which will give the eye two equal choices. Emphasize the foreground by reducing the sky area, or emphasize the sky area where the beauty of the clouds is

the center of interest by reducing the foreground.

This is demonstrated in pictures "A" and "B". Both shots were made from the same camera set-up. Picture "A" is uninteresting because of the large area of water in the foreground. By tilting the camera upward, the water area was reduced, the interesting cloud formation was added to the picture plus the framing of pine boughs, making the interesting shot we see in Fig. "B"—proving that composition was there for the photographer who had the ability to recognize it.

Some authorities advise a proportion of two-thirds to one-third, although three-fourths to one-fourth will also improve composition. Horizons, not too straight across the picture create more pleasing effects. Horizons and shore lines shot at an angle will lead the eye farther into the scene. Posing a person against a wall for a straight shot will never have the effect of depth that can be accomplished by taking a side shot, allowing the wall to run back away from the subject. Angle shots of all descriptions are increasingly popular because the excursion of the eye is more accurately controlled. A road running from left foreground to right background allows the eye to follow through. Telephone wires, street curbs, car tracks or any other straight lines serve very effectively to enhance the illusion of depth by having them cut through the picture area at odd angles.

A train approaching almost head-on, with a view of all coaches coming into the scene is far more interesting than that shot of the same train traveling straight across the scene from left to right. Glancing back to Figure 1, it will be observed that the straight lines are made to appear curved by the angles through which the eye must travel. This simple illus-

tration proves that flat surfaces viewed from an angle produce depth.

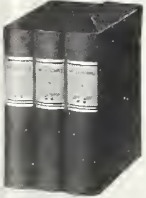
Figure 4 is a similar treatment in which the perfect circle loses its shape by angular viewpoints. Surrounding objects which are subordinate to the center of interest are often controlling factors to exaggerate or suppress the original effects. Figure 3 carries this same idea further by showing that the center of interest can become less prominent if the surrounding objects are of larger size than the subject. To pose a person against a huge statue of full length view, the importance of that person is lost by the grandeur of a similar object of greater size. If it is desired to show that grandeur, the relative size of the person posed nearby will produce that emphasis. However, if the person is the important subject, the posing should be near some smaller object.

Good composition allows for only one center of interest in a single scene. To lead the eye to that center of interest is our problem. Other methods of doing this are employed very easily through the gestures of people appearing in the scene. With the attention of a person in the picture directed toward the center of interest, it is natural for the eye to follow that direction.

Let us suppose we have a scene in which a mother is feeding her baby. Here we have two subjects, similar but of great difference in relative size. Ordinarily, the desirable subject would be the baby and probably the main object of taking the picture. If the mother holds her attention on the baby with every spoonful of food and concentrates her interest on him, we are likely to concentrate our interest on him also. But let her only raise her eyes to the camera and baby plays second fiddle. Peculiar, isn't it, what the flicker of an eyelash will do?

The fisherman with his catch will appear to be a better fisherman if he displays pride toward the fish rather than toward the camera. This is the exam-

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ple proven by Figure 1 in which the steps can have two separate effects, but only one at a time. If our attention is drawn to one center of interest we must let the other one go. We can select either subject for the center of interest, but with only the slightest en-

couragement by lack of concentration the eye will wander aimlessly over the entire area, seeing nothing. A brief rehearsal of each scene, viewed through the viewfinder, is the best assurance of improvement in composition.

Stroboscope . . .

• Continued from Page 325

shown in Fig. 1. I started the projector and turntable and regulated the rheostat until the dots gradually started to slow down, and as I increased the speed of my projector the dots appeared to stand still. I then kept my eye on the dots and when they started to move again I changed the speed of the projector a little by adjusting the rheostat.

Cut out the disc in Fig. 2 and mount it on a piece of cardboard, piercing a hole in the center. If you are going to make a recording, place the disc on the recording turntable. Move the projector around until the brightest part of the light that is spilled from the gate falls on the strobo disc. Then when making the recording watch the disc and increase or decrease speed of the projector according to the movement of the dots.

When recording, it will be necessary to keep the shavings off the disc since they will obscure the stroboscope. When the cuttings start to collect, remove them with a brush.

Splice a leader about two feet in length on your film and, at a point about 6 inches from the start, scrape one frame clear. Set this frame in the gate of the projector. Start both the recorder and projector at the same time. Then when you play back the recording all that will be necessary is to set the first frame in the gate and set the playback arm on the first groove and start both the projector and record player simultaneously.

Thus record and film will be synchronized within one second throughout the whole reel. The average ten inch record will play about four and a quarter

minutes. Where it is desired to synchronize recordings to reels of film longer than 50 feet of 8mm. or 100 feet of 16mm. it will be necessary to have a set of dual turntables with controls that will enable fading the end of one record into the beginning of the next.

Assuming the film to be synchronized is 400 feet of 16mm. film in length, the recording would be divided into four parts — that is, four separate records would be used (or two records, where both sides are available for use.) In writing the commentary, a twenty second break in speech would be allowed at the end of each record and this period then covered with background music. This will provide the interval necessary for fading from one record to the next.

Following this procedure, when cutting the second and subsequent records, start the projector after the film has been turned back a few feet past the point where the first recording ended. Then when a point is reached in projection equivalent to within ten seconds of where the first recording ended, start the commentary on the next record. The speech on this and subsequent recordings should begin where there is a change of scene as a means of identifying the starting point for fading in the next record. Thus, when playing the completed recordings with the film, it will only be necessary to watch for certain scenes as a cue for fading from one record to another.

There's increasing interest in making movies based on standard musical recordings, such as described by Maurie Webster on page 275 of the June issue of HOME MOVIES. Here the re-

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cording provides the theme or plot for the picture and scenes are staged and filmed to correspond with parts or all of the recordings. This will require a little different procedure than that just described. The first step will be to select the one or more recordings and then play them over a few times to determine what part of them can be set to action on the screen. The script is then written, and the records played again to ascertain how many seconds or minutes the desired portion of each record plays. With this information, we know how long the scene should run for each musical interval.

When shooting the scenes, an allowance equivalent to two or three seconds is made in the footage to provide ample film to work with when splicing the picture together. In this case it will be far easier to trim the extra frames than to add any to make the scene match the musical score. When all scenes are ready to be edited and spliced, measure each one for proper length. One foot of 8 mm. film runs for five sec-

onds when screened at normal speed; two feet of 16 mm. runs for five seconds. Thus, if your musical score plays fifteen seconds, you would allow three feet of 8 mm. or 6 feet of 16 mm. film for the corresponding scene.

When the film is completely spliced, record and film may be played and projected simultaneously in perfect synchronization by following the procedure described earlier. Set up projector alongside the turntables so that the light spilled from the film gate falls upon the stroboscope when placed upon either turntable. After switching on both projector and turntables, run projector at slowest speed, gradually increasing the speed until action appears normal on the screen. At this point, make any additional adjustment of the rheostat necessary to make dots on stroboscope appear to stand still. When this point is attained, both projector and turntables are fully synchronized and ready for projection of the complete picture with the recordings.

more at home in fishing duds, whisking a fly rod about snags and stumps? And why take Aunt Agatha daintily sniffing a posy when Aggie would rather frolic in the water with the youngsters? Seek to catch your subjects while engaged in their favorite pastimes. Being adept and absorbed in the thing they best like doing, they will appear infinitely more natural and interesting on your screen.

Summer holidays at a beach offer splendid material for lively pictures. There is, however, the dreaded pitfall of overexposure, and our prime concern should be to carefully check the prevailing light condition with our meter. Users of black and white film will find ordinary panchromatic or orthochromatic of sufficient speed, with best results obtained with a yellow filter on the lens. Beach scenes will be better if we maneuver for side-lighting of our subjects so that larger objects throw patches of shade or color for contrast to the monotone of sand.

Nautical-minded movie makers likewise come into their own at this time of year, and here again is a subject calling for meticulous attention to the matter of exposure for with good weather prevailing, the effect of open sky and water is to doubly intensify the light. Those who must learn the hard way will scorch all detail out of the highlights of seascapes unless the preponderance of reflected light is carefully considered in calculating exposure. Even an exposure meter improperly used in such cases can be misleading.

When not using color film, a medium yellow filter is useful to darken the sky and lighten the sails in yachting pictures, and if you seek a more exaggerated effect of darkened sky use a red filter. Those who strive for interesting camera angles will be in their glory when filming sailboats.

A wealth of movie material lurks in the autumnal countryside, and advance "explorations" will readily uncover it. Let the mellow

Film the seasons . . .

• Continued from Page 319

titler lens. A small titler, readily carried into the field will work wonders here. Frame the blossoms in the area designed for the title card. If these shots are made on bright days you can use an f/8 or f/11 stop. These reduced diaphragm openings will give greater depth of focus. This is essential, as in working at such close range there is only a meager depth of field in which the subject can be sharply focused.

An interesting camera subject readily overlooked is that of insects. Old standbys in this field, of course, are bees and butterflies alighting on flowers. With luck and dexterity these may be caught in ultraclose-ups with a titler. Otherwise bring a telephoto lens as close to the insect as the focusing scale will permit. Thus filmed, a plump caterpillar or grasshopper will loom up gigantic as a dinosaur on your screen.

Include the birds of your region in your film project. Filming bird life is a fascinating, although difficult, phase of outdoor photography. A camera speed of thirty-two frames a second is indicated in recording the darting action of birds in order to keep them on the screen long enough to see them. Otherwise bird shots, upon screening, will resemble a fleet of swift bombing planes. The matter of lens opening in shooting bird life is solved by taking an exposure meter reading from the bark of adjacent trees. For a drab-colored bird take a reading close to the bark of a dark tree; for one of brighter plumage a birch, aspen, or similar light-barked tree will do.

Now comes summer, and with it big moments for filming friends and relatives in new and interesting routines. Why shoot Uncle Looie awkwardly posing in his Sunday best when he's

mood of the season soak in-
to your soul, and reflect it
in your scenes. Try work-
ing early in the morning.
You will discover a hidden
charm in the dewy fresh-
ness. Long shadows and
misty atmosphere impart a
subtle charm to everything.
Don't use a haze filter; it is
the very diffusion of light
imparted by haze that en-
hances such scenes. The
motif to bind these shots to-
gether may be woven into
a rural hike. Reveal the
autumnal scenery from the
viewpoint of the hikers, oc-
casional cutting back to
near shots of them.

With the advent of win-

ter a new and fascinating
world is opened to movie
cameras. Just contemplat-
ing the future screening of
all those skating, skiing,
curling, ice boating, snow
shoeing and tobogganing
shots should make plotting
the winter sequence of our
film a pleasure in itself.

Sunlight is the prime
requisite for attractive win-
ter movies. It imparts vir-
ility to snowscapes. Take
away the sun and life leaves
the snow. When shooting
winter scenes with black
and white film, make full
use of the sunlight by
means of a 2x or 3x yellow

filter. The sky will be in
sharp contrast to the light
snow, whose subtle shadows
will be more adequately em-
phasized. But there's plen-
ty of use for color film in
winter even though the
colors of nature are more
subdued. To get better
shadows in winter shots try
for cross- or back-lighting.

Finally, let your film of
the four seasons wind up
in a climactic blaze of
glory. Capture one of those
enthraling winter sunsets
when the sky's aflame. Let
nature's own lavish fade-
out draw the curtain on
your movie epic.

Map inserts add interest . . .

• Continued from Page 320

Those who want to try
animating the line of travel
can easily do so by mount-
ing the camera firmly be-
fore the map, and shoot one
frame at a time—extending
the line on the map a frac-
tion each time with pen or
pencil. If your camera
provides for single frame
exposures, the task will be
simple. Cameras not hav-
ing the single frame fea-
ture can be used for stop

motion photography but re-
quire a little practice by
the operator to develop just
the right touch of the start-
ing button that will release
but one frame at a time.
Also, exposures for this
stop motion that slows
shutter action must be cal-
culated to insure best re-
sults and, more frequently,
running a short test strip
will provide the shortest
cut to the correct exposure.

Lines are not the only
medium that may be used
to trace the route of travel.
A diminutive toy automo-
bile from the dime store
counter placed on a map
and made to move in stop
motion or by means of an
invisible thread, is another
very interesting innova-
tion. Where one's vacation
trip was made by air, a
small toy airplane may be
used. Placed on a panel of
clear glass above the map
and out of camera range,
the shadow of the tiny
plane cast upon the map by
an overhead spotlight gives
a modern touch to a travel
picture.

Good exposure, of course,
is highly important. An
uncolored map on white pa-
per will require from a half
to a full stop less exposure
than one printed on tinted
stock or where the back-
ground is printed in vari-
ous colored tones. This is
especially true where Koda-
chrome film is used. The
white expanse of the map
tends to reflect light back
toward the lens diffusing
detail of the lettering and
lines.

Focus is no less import-
ant. It should be sharp and
where small map areas are
to be filmed, an auxiliary
lens of the correct diopter
size must be used before
the lens the same as when
photographing titles.

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idea—a clever one, too—

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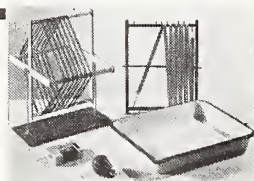
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Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Safety	Daylight Mazda	1.5 1.5	2. 1.5	2. 1.5	1.5 ...	2. ...	2.5 2.	3. 1.5
Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Super XX	Daylight Mazda							
Agfa 16mm Plenachrome	Daylight Mazda	2. 2.	5. 3.	...	2. 3.	4. 4.
Agfa 16mm Panchromatic	Daylight Mazda	2. 1.5	3. 2.	...	2. 1.5	4. 2.	8. 2.	...
Agfa 16mm Triple "S" Pan	Daylight Mazda	1.5 1.2	2. 2.	...	1.2 1.2	2. 1.5	2. 2.	2. 2.
Agfa 16mm Hypan	Daylight Mazda	1.5 1.5	2. 2.	...	1.5 1.2	2. 1.5	3. 2.	3. 3.
Agfa 16mm Twin-8 Hypan	Daylight Mazda	1.5 1.2	2. 2.	...	1.5 1.2	2. 1.5	2. 2.	...
Gevaert Panchro Super	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 2.	2.8 2.	8. 4.
Gevaert Panchro Microgran	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 2.	2.8 2.	8. 4.
Gevaert Orthochromatic	Daylight Mazda	2. 1.4	8. 2.	11. ...	4.
Dupont Regular Pan	Daylight Mazda	2. ...	2.5 ...	4. ...	2. ...	3.2 ...	4. ...	6.3 ...

Note: All figures are approximate. Figures such as 2.2 may be considered as 2, and 1.25 as 1.50
(or 1½), and etc.

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we saw worked out by one amateur recently. His insert shot consisted of close-ups of a regular automobile road map with the hand of a person tracing the route of travel with a heavy black crayon-pencil. These shots were made out of doors with sunlight for illumination, and in each scene the shadow of some object symbolizing the region was cast across the map. When the travel route through mountain areas was shown, shadows of shimmering

leaves patterned the map. The shadow of a rustic rail fence fell across the map when travel through Arizona was traced. And the final map insert indicating arrival in California was atmosphered with the tracery of a swaying palm leaf. Thus, symbols were employed to add a note of newness to the old map insert idea and at the same time emphasize, in slightly dramatic manner, the locale described geographically by the maps.

One Reel Movies

HOME MOVIE PLOT OF THE MONTH

The First Haircut

Cinefilers with a young son will respond readily to this human interest filming idea. It concerns son and his first haircut—Dad's proud urge to have it done and Mother's desire to retain those fluffy curls as long as possible!

I filmed the idea using my young nephew as "son" and his mother playing the part of "mother" in the picture. Like all mothers, she was adverse to having son's golden curly locks trimmed and thus advancing her baby into a real boy. This furnished the idea for the movie.

The opening scenes show Mother, Father and Son in their home, with the elders discussing the proposed haircut. Mother is brushing and fondling it, thus showing how long it is, etc. Father, with a pair of shears concealed in his pocket, goes over to the boy and ruffles up his hair which the boy enjoys very much. Suddenly Father brings out the shears and starts to cut. Mother jumps to her feet and a tussle follows which ends when the boy starts to cry.

Here, a title—"Later that day . . ." is inserted. The next scene shows Father relaxing and reading his newspaper. Mother enters the scene, shopping bag in hand, and states she is going to the grocers. After she leaves, Father looks up slyly from his paper; looks around for Son; and getting up from chair, exits from scene.

Next scene shows Dad with hat and coat calling

to Son playing in the yard. Taking the boy by the hand he leads him away, and the next scene shows them walking along the street with a barber shop just ahead. Follows shots of the two entering barber shop; business of Dad ordering a haircut for the boy, etc. Following these, are many highly interesting shots of the barber's shears and clip-pers cutting into the boy's curly hair; the curls dropping to the floor; and the barber's feet tramping them underfoot as he walks around the chair.

Then there is the one big revealing shot—of Son, sans curls, and with hair trimmed like a regular feller! Dad pays the barber who in turn gives the lad a lollipop. Next we see Son strutting down the street, proud as Punch, alongside Dad. Then as they near home, they spy Mother entering the front gate. Both stop abruptly. Dad hides the boy behind him and they proceed cautiously to the house.

Upon entering the house, Dad and Son stand a moment in the doorway awaiting the reaction of Mother. Dad gulps and Son chuckles a little. Mother bursts into tears and takes boy in her arms. The lad pats her cheek and says: "Don't cry, Mother., I'm grown up now. Anyway, I brought you something to remember your little boy by . . ." and then he carefully withdraws from his trouser pocket, a lone curly lock of his hair tied with string and gives it to Mother. D. Kutzbach.

Reviews

• Continued from Page 329

and three-quarter inch lens; Royal tripod; East-typewriter titler.

"YELLOWSTONE PARK" ★★

200 feet 8mm—By T. H. G., Jr.

Continuity: This is a record of a trip to Yosemite National Park composed of interesting shots of the various scenic points and of many of the wild animals to be seen there.

Interesting is the running gag idea injected in order to lend interest and tie the shots together. It is very simple—merely that of a man trying to pry the top off a beer bottle, having lost his bottle opener. In one of the concluding scenes, his girl friend enters the scene and discovering his bottled dilemma, takes the bottle and opens it in a jiffy.

The filmer could have improved this gag considerably had he properly introduced the man with the bottle at the beginning of the picture. Also, it would have helped had he shortened the footage of these gag shots to just a few frames. This of course can still be done.

The sequence showing many of the wild animals that are to be found in Yellowstone is the highlight of the picture—interesting because of the obvious care this filmer took to secure the shots as close to the animals as possible and under the right light conditions. Another highlight was the filtered shots of Old Faithful geyser in eruption. Unfortunately these were offset to some extent by the poor results obtained with filters in other scenes.

Editing: Highly commendable. Would suggest omitting entirely some of the underexposed "filter" shots.

Titling: Main title is a good one and we liked the way this filmer used shots of signs and highway markers along the way in place of titles.

"VACATION 1940—NEW

ENGLAND HOLIDAY" ★★★

300 feet 8mm Kodachrome—By R. N. S.

Continuity: This picture

is a travel record of a trip to the New England states marked by the usual fault of a great many 8mm cameras—lack of detail. However this filmer has compensated for much of this by choice and careful framing and composition of his scenes.

Editing: All scenes have been edited in best possible order in view of fact there was no continuity or running gags used. There are some excellent wipeoffs made with wipeoff tape that serve to end one sequence and begin another—the sequences, in this case, being composed of scenes grouped together pertaining to each specific locality visited.

Titling: Titling throughout is very good and of course is the thread upon which all the scenes were strung to make an interesting movie.

Photography: As already stated, composition of most scenes is highly commendable, indicating careful planning by this filmer and much study of the scene through the viewfinder before pressing the camera button.

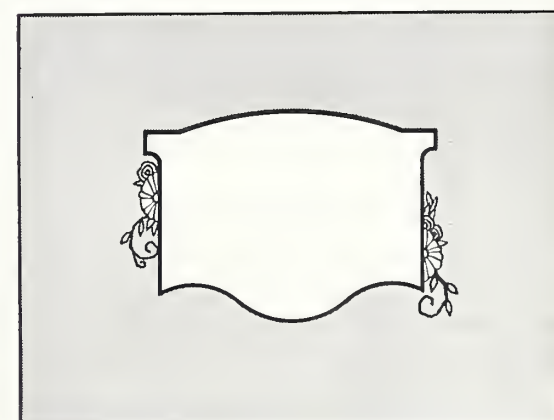
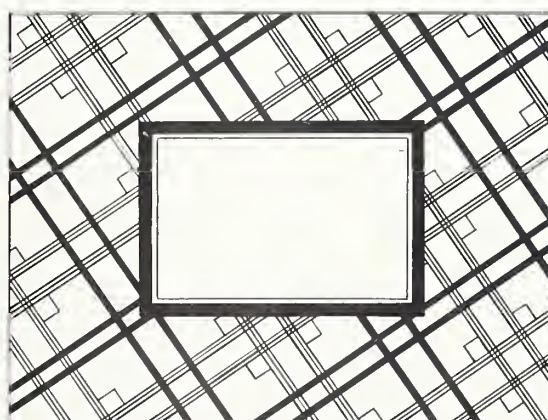
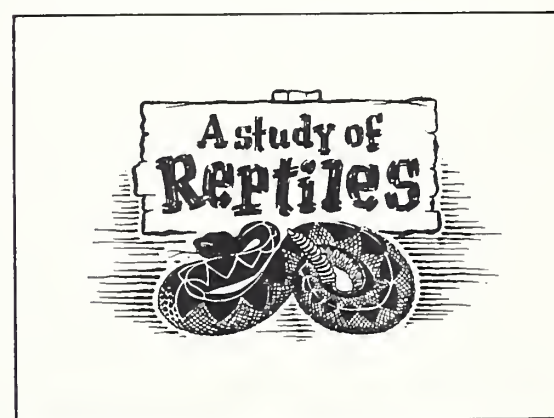
Reaction Shots...

• Continued from Page 327

the reaction shot. A mystery thriller would lose half its appeal if it were not for reaction shots in close-up of the heroine's face as she screams, or registers horror; or the shot of the super-detective as he remains perfectly still and looks sideways out of the corner of his eye when something moves behind the window curtains. Reaction shots used in this way are great stuff for dramatic effects.

Although it depends entirely on the subject matter and tempo of the continuity, as a general rule it is advisable not to make reaction shots too long, otherwise they cut into the main trend of the picture and distract the audience. Also, not every sequence can be improved by reaction shots. They should be used, not necessarily sparingly, but with judgment.

TITLE Backgrounds



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under artificial light is practically assured readers of the latest Wabash Exposure Data bulletin released March 1st. This bulletin lists complete exposure tables for all popular films, and while it is compiled especially for the still photographer, there is much data of interest to the movie amateur. Also, a special page is devoted to color photography. Write Wabash Photolamp Corp., Brooklyn, N. Y.

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manufactured by H. W. Knight & Son, Inc., for movie amateurs are illustrated and described in an interesting six-page folder which also gives a lengthy treatise on how to make good titles. Write the company at Seneca Falls, New York.

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NEW HORIZONS

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SPRING

brings Fotoshop's spring 40-page bulletin of special clearance values in new and used photo and cine equipment. Copies available by writing Fotoshop, Inc., 18 East 42nd St., New York City.

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is intriguing title of 12-page booklet available from Corona Film Labs., 200 E. 34th Street, Brooklyn, N. Y. Gives low-down on film processing for amateurs plus data on necessary equipment, chemicals, and formulas.

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In addition, there are sixteen other awards to be given those submitting best pictures in each division — Scenario Films, Family Films, Documentary Films, and School Made Films. Then there are five Achievement Awards to be given those amateurs whose films or movie making activities show highest achievement for the year in Photography, Editing, Titling, Sound, and Technical Progress. A special Club Achievement Award is given the Amateur Cine Club making the greatest progress or conducting the greatest benefits for its members.

Plan To Enter Your Film! Here Are The Rules

- Entries limited to 16mm. and 8 mm. films. No. 35 mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.

- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.

- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.

- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.

- Be sure to label your film reels and containers, giving your name and address and the title of your production.

- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

NOTICE!

Closing date of Home Movies 1941 Amateur Contest has been extended from June 30 to September 30, permitting more time for completion and entry of pictures filmed during summer months. The contest is in full swing, NOW — so get busy!



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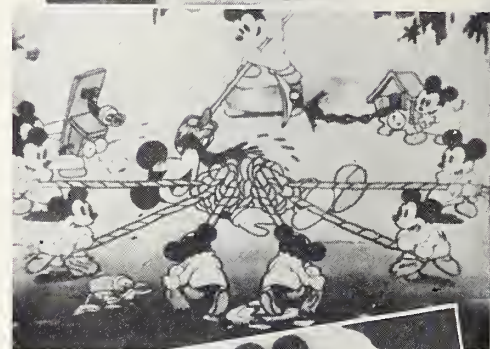
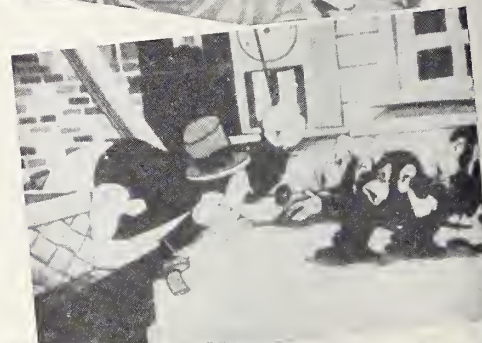
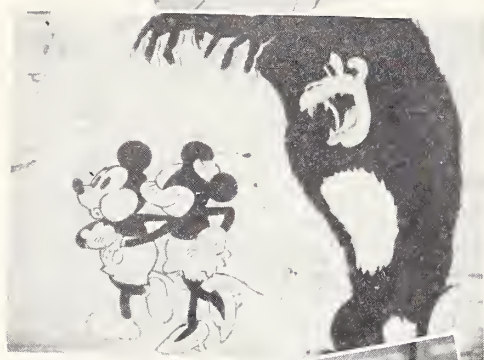
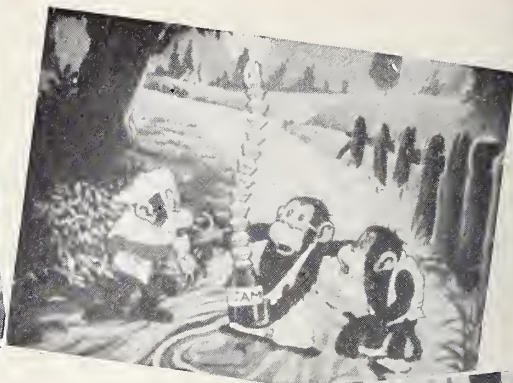
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ARTHUR E. GAVIN
EDITOR

OFFICE OF PUBLICATION
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Phone GRanite 5149

NEW YORK OFFICE
Everett Gellert, 62 West 45th Street
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CHICAGO OFFICE
Frank Thompson, 712 Wrigley Building
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RAY FERNSTROM
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J. H. SCHOEN
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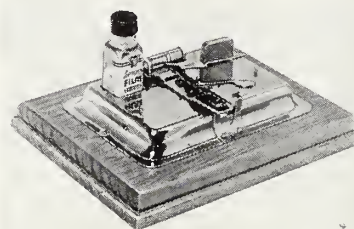
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for \$3.95 at most photographic dealers. Wholesale Photo Supply Co., Hollywood, are manufacturers.

Fireside Films Feminine Flashes, Colonial Williamsburg, Africa Squeaks, Alice In Wonderland, and Zoo In Manhattan, are among the new 8 mm and 16 mm Fireside Film releases announced by distributors Nu-Art Films for August. A feature of these films is the special treatment given each before shipment which is said to safeguard the emulsion against damage and prolong life of films. Complete catalog of Fireside Films is available from the distributor at 145 W. 45th St., New York City.

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Castle Films, New York City are the editors and distributors of this War Series, and the films are available through most photographic dealers throughout America. A new catalog giving complete details of all films of the series may be had by writing Castle Films direct.

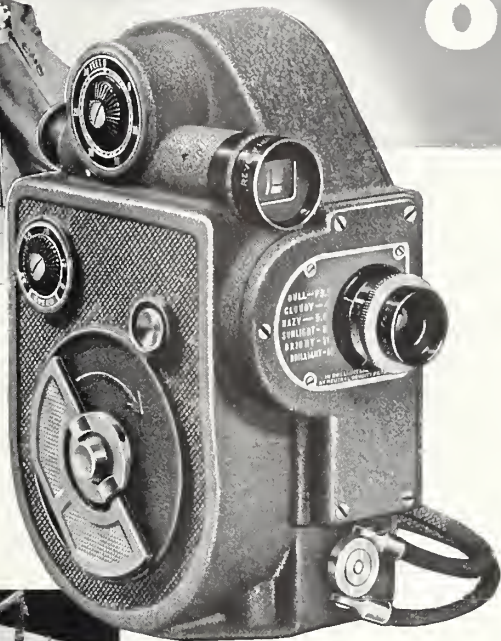
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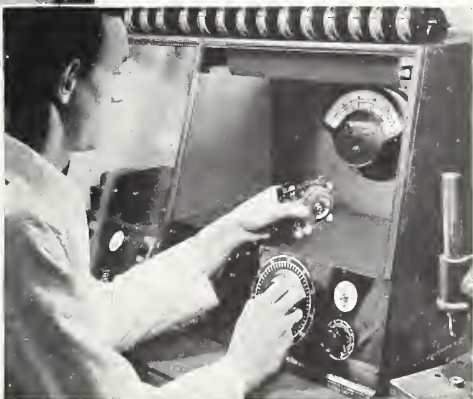
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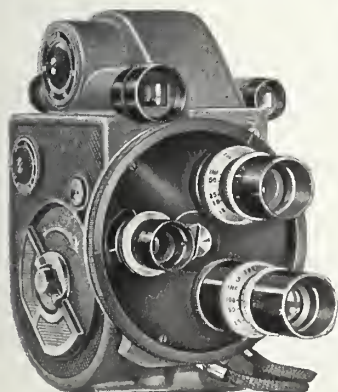
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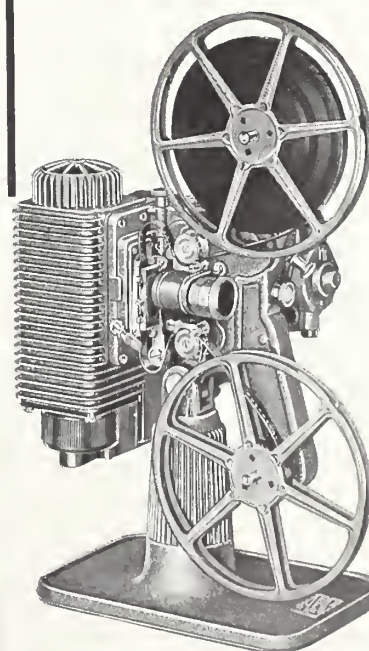
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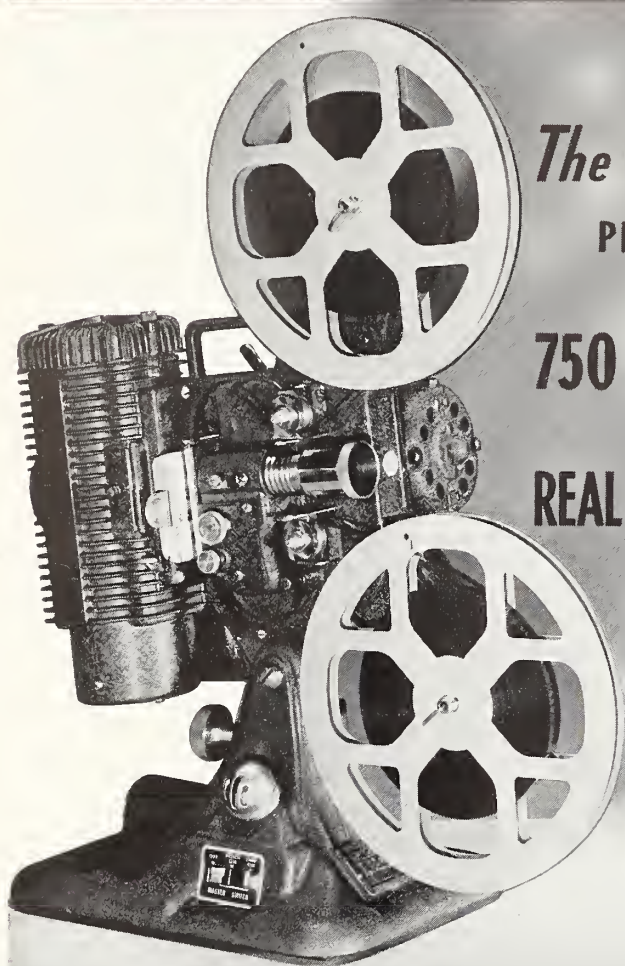
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It's NEW

Ektra Extras

Six accessory items for the new 35mm. Kodak Ektra are announced by Eastman Kodak Co., Rochester. Heading the list and priced at \$40 is the Close Range and View Finder meant for use



with the 50mm. f1.9 lens at distances from 3½ feet down to 1½ feet and with addition of Kodak Portra 3 plus supplementary lens, down to 10½ inches. Features include single eyepiece for range and view finder, automatic parallax correction, vernier scale for distances shorter than 10½ inches and an internal mask, slid into place when the Portra is used. Second item, High-Low Angle Finder permits camera to be used from waist level with tripod or

other support as well as overhead. It covers the field of 50mm. lenses and will retail at \$15.00. Accompanying it is a Right-Angle Finder, priced at \$10.00, convenient when shooting in cramped quarters.

The Ground Glass Focusing Back, incorporates a ground-glass panel of fine texture, a self-erecting magnifier and a mirror which can be set at a 45-degree angle for reflex-type focusing. Its price is \$25.00. At \$17.50 is the Ektra Flash Synchronizer. Last new item, the Kodak Tripod Clearance Head is a compact unit which raises the Ektra a short distance above the tripod head, permitting Magazine Back to be opened without removing camera from tripod. Price of this unit is \$25.00.

No Postage Puzzle

Users of Eastman cine film away on vacation need no longer wonder how much it costs to send an exposed but unprocessed roll or magazine of Cine Kodak Film to a dealer or direct to an Eastman processing station. On Cine Kodak film cartons, there now appears information stating exactly how much the cost is for sending the films air mail, First Class, or Third Class.

Title Color Kit

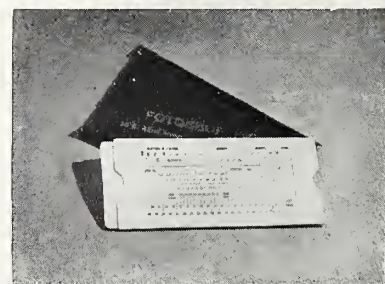
Hollywood Cine Products, Los Angeles, Calif., has produced the Titleer Color Kit, a new kit for making Kodachrome title. It consists of 25 colored landscapes, marine, snow and flower pictures and 25 novelty backgrounds, a sheet of clear celluloid for superimposed titles and a sheet of colored translucent material for silhouette Kodachrome titles. It is listed at \$1.95.

Price Reduction

A marked reduction has been made in the price of Fotos Calculator, the accurate device for determining exposure for still and motion picture cameras. Formerly marketed at \$1.00, it is now available for 35c from Fotoshop, Inc., New York City.

As a reminder, Fotos Calculator is calibrated in American Scheiner from 15 to 33 degrees and reads directly by 1/3 stops from f1.5 to f45 for exposure times from 2 hours to 1/1000th second. Convenient size enables it to fit in a vest pocket.

In a special premium offer, Fotoshop is offering the Calculator for only 19c to customers ordering at least \$2.00 worth of merchandise.



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WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.

HOME MOVIES

Published In Hollywood

August 1941

IF we amateurs could be certain that all of our vacation movie scenes would turn out exactly as we planned them in advance, movie making would indeed be a cinch. But none of us can be sure of situations, weather conditions, etc., that will be encountered on a vacation trip and even the most seasoned cinefilmer cannot safely predict, as he watches a scene through his viewfinder, that it will appear on the screen as satisfactorily as he sees it.

But after the vacation is over and films are back from the processors, some scenes and sequences will stand out above the others—often above those most carefully planned. Frequently this upsets our pre-arranged continuity or editing scheme. We have, you know, already suggested that vacation movies should be plotted in advance. So when we're confronted with all those rolls of films fresh from the processors and find many of our specially planned shots have not come out according to expectations, there's need for changing our editing plans. But we can make an interesting picture of all those scenes by careful editing and titling.

This subject of editing vacation movies was



Chas. S. Martz, A. R. P. S.

It's time to edit VACATION MOVIES...!

prompted by a recent review of one amateur's vacation movies. The completed picture in 8 mm. Kodachrome occupied two 200-foot reels. It was well titled from cards executed in color by an artist. It began with a number of miscellaneous shots of the filmer himself and of friends taken while en route to Florida by automobile. After a few brief shots of Florida scenery, a title tells that two of the party went deep sea fishing.

The day on which the fishing scenes were shot evidently was perfect for color filming for this cinefilmer had gauged exposure "right on the nose." The fishing sequence consisted of several shots of the fishermen with lines and reels in action, then of a large fish being caught and brought to gaff, and finally scenes of interested onlookers as the fishermen return to shore with their prize catch. The sequence was well photographed and well edited.

The picture thus got off to a good start and one would naturally expect the rest of it to prove equally interesting, but with the very next sequence came disappointment. What followed was fairly well photographed but it had not the interest of the opening sequence. The filmer had

And if your vacation comes later this year, these tips will hold 'till you return...

B Y R U S S E L L D I C K S O N

made a common mistake in cutting and editing his picture. He placed the climax at the beginning. Had he saved the fishing sequence for the last, his vacation picture would have proved a successful movie.

Later when it was suggested that the film be re-edited, the filmer argued: "But why should I scramble up the scenes, show the last one first and the first last when that isn't the order in which they were taken on the trip?" Unfortunately, this amateur belongs to the first of two classes of movie amateurs: those who shoot movies merely as a chronological record of their doings; and those who shoot scenes with a plan

• A little careful study of those shots you bring back will enable editing your vacation movies with continuity and a climax!

• Continued on Page 384



TIMING—the essence of all good movies . . .

Screen effect enhanced by cutting scene at right frame

By GEORGE W. CUSHMAN

THERE is much to be gained in study and analysis of professional motion pictures screened in theatres. Such study by ambitious movie amateurs has resulted in improved amateur technique and led to more serious cinematic undertakings. We wouldn't say this has caused some amateurs to "go Hollywood," yet an increasing number of them have turned to production of serious scenarized home movies involving substantial casts, and providing opportunity to experiment in other branches of cinema art: dramatics, make-up, and the writing of scenarios.

There's a lot of fun to be had producing scenario films and in spite of occasional shortcomings in plot, continuity, or the dramatic abilities of the cast, much can be done by deft cutting and editing to keep such pictures out of the "corny" category. Proper timing of action and close cutting of shots in action pictures will step up interest considerably. In speaking of timing here, we refer to any effect employed that will enhance the drama of a sequence. This may be achieved while shooting or afterward at the cutting board.

Let us take, for example, an action sequence in-

volving fall of a man from a high cliff. Obviously most amateurs would encounter difficulty in filming such action in a single shot. Moreover, the action in a single shot would lack suspense. On the screen the man would appear falling, hurtling through space, and landing at foot of the cliff in the brief space of a few frames of film. So quickly would the action flash on the screen, many in the audience would scarcely have time to perceive it.

Now if we take this same action and "cheat" a little in the camera set-up, shoot it in a sequence of shots, proper timing of each shot will create the desired suspense. Instead of a high cliff, a small bluff is chosen for the action. The camera is set up close to the ground and focused upward toward top of the bluff to accent the illusion of great height. The actor begins his business as the camera is started and ends with a fall over the edge of the bluff to a lower elevation perhaps just a few feet below and out of camera range.

Instead of following him with the camera in his descent, we shall pick him up as he lands at the bottom. But to cut to this shot immediately would steal away the effect that the actor had fallen a great distance. Here is where timing is employed to heighten suspense. Immediately following the scene showing the actor falling over the cliff, we cut to a shot showing another character or group of characters observing his fall and expressing fear, surprise, or relief, accord-

• Continued on Page 386

• The two series of scenes above, reproduced from a Christie Comedy of the silent days, illustrate the professional's method for cutting for effective timing of action pictures. Note how a reaction shot is cut in between the action scenes to hold suspense. Trick is to cut in shot at the right point.

Black and White is title of the interesting picture on opposite page from the camera of Howard Severson, Los Angeles. It captured a 4th prize in recent Graflex contest and was chosen by the editors as the title background of the month. For best composition turn page horizontally so top edge is at left.





Dedication

• Without the medium of color, reproduction here of these scenes cannot do justice to the quality of the photography of "Dedication" which is remarkable for consistent exposure, depth of focus, and composition.

GREAT artists are said to be capable of intense feeling, a quality which in the main accounts for their artistry and success. Michael Angelo, Reubens, Millet and others, whose works have lived through the ages, possessed an unfathomable capacity for portraying subjects on canvas with feeling and emotion unmatched by contemporaries.

Now, a modern artist with a natural inheritance from the old masters has created a masterpiece with a modern medium—Kodachrome film; a record of the achievement of a man he came to know and to admire deeply through long years of friendship. This masterpiece is "Dedication," an 8mm. color film running 400 feet in length. The artist, Alex W. Morgan of Toledo, Ohio.

"Dedication" has been chosen by the editors as the Movie of The Month. Unlike reviews of other Movies of The Month, that of "Dedication" will be confined to a brief description of the film's contents in order to permit inclusion here of much of artist Morgan's informative letter which accompanied his film.

"Dedication" is introduced on the screen with all the fanfare of a professional movie. A series of credit captions lead to the main title, all of which are expertly composed with plastic letters applied over a colorful red background. Morgan employed a unique flop-over device for creating transitions from one title card to another where text was too lengthy to permit inclusion in one title. His titling is one of the highlights of the picture.

The lead titles explain that, "... over 25 years ago, a young Catholic priest, Father Dean, was given charge of a newly formed parish in Toledo. Father Dean little dreamed his life's work would be the building of a magnificent Cathedral. . . ."

This is followed by closeup of one of the brochures announcing the dedicatory event and then by another closeup of one of the church bells tolling in the belfry. The edifice is introduced by a sequence of angular and well composed shots of the facade, tower and entrances.

At this point another title informs that Father Dean, for work well done, was elevated to Right Reverend Monsignor, and a clever transition shot accomplished in stop-motion photography showing the change of robes for those of the higher office emphasizes this point. Then we are informed that on October 1, 1940, the first step in the dedication—the blessing of the Cathedral—takes place, presided over by Arch-bishop Cicognani.

What follows is a procession of sequences showing the high dignitaries of the church, and hundreds of nuns, parochial school students, and girls of nearby convents gathered before the Cathedral for the ceremonies.

Unfortunately, Morgan was unable to obtain pictures of the dedicatory services which followed inside the Cathedral. Later, however, he obtained shots of many of the features of the in-

• Continued on Page 388

"DEDICATION" —

Movie of the Month

An historical documentary notable for its artistic photography

B Y J . H . S C H O E N

AS THE field of amateur cinematography broadens, amateur equipment gradually approaches a high degree of perfection, and as amateurs become constantly more skilful, many of them are looking about to discover ways in which to make their hobby pay.

Removed, as he usually is, from the commercial and theatrical divisions of movie-making, the amateur often is unable to determine ways in which he may get a cash return for his efforts and skill. Yet, many amateurs have found this to be possible and not a few have been able to make movie-making a profitable avocation if not a means of livelihood. Ways for the amateur to profit are varied though they may be roughly divided:

- (a) Coaching new "fans."
- (b) Processing and editing for amateur producers.
- (c) Producing various types of pictures to order.
- (d) Showings of their own productions for a "gate."
- (e) Shooting movie "albums" or reels for well to do families.
- (f) Making movies for real estate agents and property owners.
- (g) For charitable and other organizations as well as industries.
- (h) Executing trick and novelty scenes for amateurs unable or unwilling to do it themselves.

There are, of course, numerous subdivisions



Making movies that PAY THEIR WAY...

Opportunities abound for advanced amateurs to film for fun and profit too!

B Y L Y N E S M E T C A L F

of these fields of profitable activity for the amateur who takes his cinematography seriously, who is able to produce good pictures with the professional touch. Perhaps the most profitable field of all is that which involves producing special pictures for private families of means who are without photographic experience, yet will pay for records of family activities. A number of amateurs have found money-making possibilities in filming an "album" of a single child from babyhood to adolescence—adding to the sequences at yearly or semi-annual periods. Others find a market for simple stories written around a well to do family, their homes and their hobbies.

There are also possibilities in arranging to shoot church and school outings and affairs, usually newsreel style. More and more real estate agents are utilizing movies in the sale of expensive homes and estates, dramatizing comforts, conveniences, picturing the beauty of the grounds, gardens, swimming pools and so on. Some of the builders and agents for new garden apartments are having amateur movies of quality made of their buildings and grounds to secure tenants.

The commercial or industrial field is a big one, but here the amateur is largely limited to simple

shots of outdoor operations because his stock and type of lights is insufficient to illuminate large factory rooms or to adequately picture plant operations. There are in every locality, however, many industries whose functions are performed under conditions which make powerful lights unnecessary.

The really serious amateur who has advanced beyond the range of his less ardent colleagues will find that his skill and experience is salable to other amateurs in his locality. If you have the facilities to do good processing work, and the skill to use it, quite a business can be built up along this line. If you can provide simple opticals and trick effects to order or have time and inclination to make them for "stock," you will find it possible to gradually build up a list of customers willing to pay well. Many amateurs have special-

• Having the right equipment, of course, better qualifies the amateur to fill commercial assignments. A sturdy tripod, variety of lenses, and good exposure meter are essential.

• Continued on Page 391

FIG. 1.

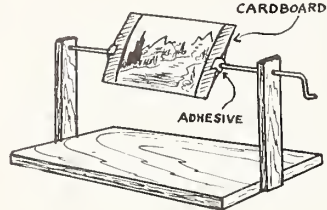


FIG. 2

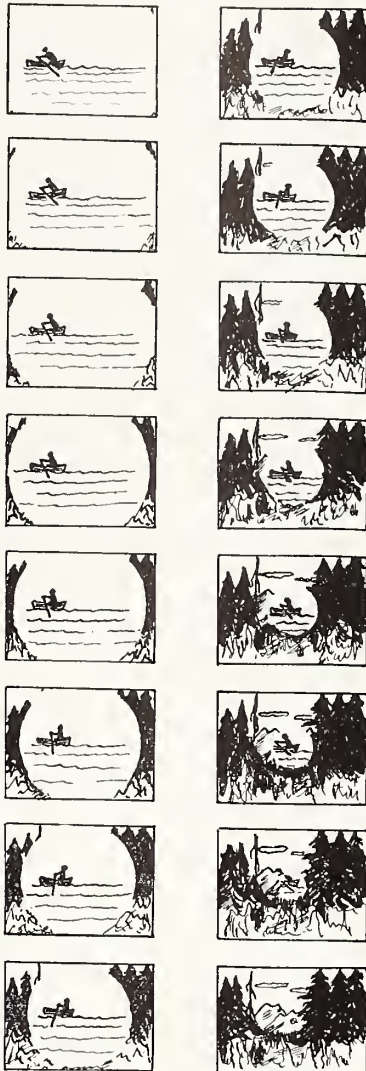
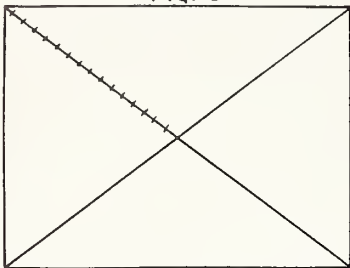
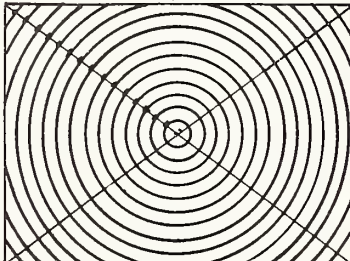


FIG. 3



DIVIDE AS SHOWN ACCORDING TO
NUMBER OF FRAMES REQUIRED.

FIG. 4



Try these novel shot TRANSITIONS

They'll give a professional
touch to your movies

By STANLEY E. ANDREWS

● Two unique transition effects are demonstrated in the sketches above. Fig. 1 shows simple method for making flop-over scene transitions. Figs. 2, 3, and 4 illustrate the circular wipe-off effect and the guides required for gauging area of each frame. Just how to achieve these effects is described here by Stanley Andrews.

IN the parlance of the professional cinematographer, the medium used to terminate one sequence in a picture and begin another is termed a transition. A transition may be effected by a direct cut, a fade-out and fade-in, a lap-dissolve, or with one of the many unique wipe effects developed in recent years. Such transitions have their place in amateur movies, too, and few serious cine photographers make movies today without employing transitions in photographing and editing their pictures.

Most of us are familiar if not fully experienced with the making of fades, lap-dissolves, and simple opaque wipe effects. But many who have studied the professional's tricks on theatre screens

yearn to imitate some of his tricky wipe effects or flop-over transitions. To make these as the professional does requires more special equipment than the average amateur can afford; for such professional effects are created, in most instances, after the negative is shot and during the time the master negative or the release prints are being made in the optical printer.

A few inventive movie amateurs, however, have found means of imitating with marked success some of the professional's more novel transitions without expensive and complicated accessories and equipment. Take the flop-over transition for instance—the effect where one scene appears to turn over, revealing another scene on the opposite side. With a little extra work and patience, a similar effect can be filmed with either 8mm. or 16mm. cameras employing only a simple typewriter titler. Of course, with this amateur method only static scenes can be used—scenes in which there are no moving objects.

The first step is to make an enlargement of the last frame of the scene to be terminated by the transition. Enlargement should be of convenient size to be re-photographed easily with your cine camera and an auxiliary lens such as used in filming titles or ultra closeups. Next make a similar enlargement of the first frame of the scene to follow the transition. Note that all this is done *after* your scenes are shot and the film returned from the processors.

With the two enlargements completed, the next step is to construct a frame on which to mount and rotate the pictures, as shown in Fig. 1. Such a frame may easily be constructed from odd lengths of lumber and a piece of stout wire. The wire is the axis upon which the pictures are mounted and flopped over while being photographed by our cine camera. The two pictures must be mounted so edges join perfectly, and be sure picture on reverse side is mounted upside down so that when it rotates into position before the camera it will be face up!

Now place the frame with the pictures mounted upon it in back of the title card holder of your typewriter titler, allowing sufficient room so photos will clear card holder when being rotated. The fact photos are set back some distance from title card holder will make it necessary to employ use of another auxiliary lens in the titler of the right dioptré size for the added distance between camera lens and enlargement. After carefully centering the first enlargement, expose several frames at normal speed; then slowly rotate the enlargements bringing the second photograph into position and continue shooting the required footage.

Obviously one problem confronts the amateur making such transitions—that of matching the exposure of the scene shot in the field and the en-

• Continued on Page 382

Want a new idea for KIDDIE MOVIES?

A SALUTE to youth! That's the theme of this month's "Home Moviette," another novel movie short cued to music, and planned for the amateur who wants something distinctive to set off an evening's performance.

The most popular of all movie subjects, the young folks, have top billing in this production which is designed for a single "star" but can be adapted for two or more. An added feature is that you can either shoot special material or make use of some of the odd scenes now in your files. Once the children's antics are set to music, they take on an appeal that is completely missing in a silent picture. And best of all, the making of a "Home Moviette" doesn't list in the "hard-to-do" column. The ease with which many recordings can be used to give a real showmanlike touch to short feature films makes the "Home Moviette" a best bet for something really new in film entertainment.

Our record of the month is "Jeannie With the Light Brown Hair,"* that bromidic Foster melody which has been exhumed by the deft baton of our favorite conductor, Andre Kostelanetz. Surely Mr. K. had no thought of providing us a movie score when he created this outstanding arrangement, but the warmth of its strains, the colorful shading from one phrase to the next have made it perfect as background music. With "Jeannie" as the theme of the picture, it's going to be hard to miss!

If you missed the original expose on the "Home Moviette" technique, here is a sketch of its features. The Moviette is planned after we find a record sufficiently outstanding to cause us to put it at the top of the stack in the record changer, to play again and again until exhausted. When its mood has suggested a matching plot idea, the record is "broken down" into unit sections, and scenes are planned to fit each one. All scene ideas are elastic enough to permit each cinefilmer to adapt them to his own requirements. Once the film is shot, it is edited by footage to match the record timings. One foot of 8mm film runs 5 seconds, one foot of 16mm film, 2½ seconds. The June issue of HOME MOVIES gives complete details on this, plus a handy frame ruler for use in cutting.

Synchronization can be easily managed by experimentally running film and record together once or twice, or by the unique film gate—stroboscope idea outlined in last month's HOME MOVIE.

In this new "Home Moviette" you'll find pro-

**M a d e t o o r d e r i s t h i s n e w
m e l o d y m o v i e f o r c a m e r a a n d r e c o r d e r**

B y M A U R I E W E B S T E R

duction problems streamlined, with only two simple titles included and a scenario that makes very few requirements in the filming. After all, the only good movie is the one that's in shape to be

• Continued on Page 380

Bell & Marx



*Columbia Recording No. 7373 — 12 inch.



Bornmann

How to build a simple . . . SOUND RECORDER

**Low cost outfit enables
making sound recordings
cued to amateur movies**

By WILLIAM J. BORNMAN

THE big swing is to sound! This, in a nutshell, describes the mounting trend of interest of advanced movie amateurs. Amateur sound for home movies ranges from simple musical backgrounds to special recordings of both narrative and music; sometimes sound effects, too. The former requires a selection of musical records to be played on a phonograph or set of dual turntables; the latter, the records, turntables, *plus* a recorder for making the special recordings cued to one's movie films.

The activity of radio manufacturers in placing on the market combination radio-phonograph-recorders has caused the development of some pretty good home recording units—a "unit" in this case meaning the special synchronous turntable fitted with a geared cutting arm. In many instances the playback arm is included as part of the unit.

The average radio-phonograph-recorder, because of its bulk, is not always a convenient unit for the amateur to work with; and there remains for far-seeing manufacturers to place upon the market an ideal, low-cost unit with more general appeal to the sound-minded cinefilmer. I think I can speak from experience for I searched far and wide for a combination recorder and playback unit to suit my purpose—and my purse. In

the end, I built my own—and you can, too!

One of the most suitable recording units retails for about \$18.00 at most radio supply houses. This unit is shown in the illustration on this page and comes mounted on a metal plate ready to assembly in a cabinet or portable case. It is a single speed job, turning at 78 R.P.M.'s. Wiring is so simple

that little time is required to mount the recorder and hook it up with your amplifier.

Portability is an essential factor, for the amateur will need to set up the unit near his projector in cutting records cued to his films; also, he will use this unit for playing back the recording whenever and wherever his pictures may be shown. A lightweight suitcase, such as those obtainable in most five and ten cent stores for about one dollar, make an excellent compartment for the recording unit. One about 17"x13½"x6½" in size will be found especially convenient. The case should be reinforced around the sides with sections of light half-inch pine. This also forms a framework upon which to mount recorder and panel.

The panel may be of plywood or clear pine. By placing the recording unit on top of it, a tracing may be made indicating how much must be cut away to allow for the motor and other mechanism. Space should be provided at the right of the panel for mounting the neon glow lamp, needle cup, and the control switches, as shown in accompanying photo.

Here is a list of the parts and materials I purchased in building my recording unit:

	Approx. Price
1 suitcase 17"x13½"x6½".....	\$ 1.00
1 General Industries Recording unit	18.00
1 single pole, single throw toggle switch (SPST).....	.20
1 double throw, double pole toggle switch (DPDT).....	.40
1 needle cup.....	.15
1 resistor in base, candalabra base type S4½ neon bulb.....	.15
1 chassis mounting socket for bulb..	.20
8 feet AC (power) wire.....	.15
1 male AC plug.....	.10
5 feet single conductor shielded cable	.35
1 connector (depends on type of connection on amp.).....	.40
5 ft. 2-conductor cable (not shielded)	.20
1 4-prong male plug.....	.15
	<hr/> \$21.45

Mounting of recorder in case has already been touched upon so the next step is to explain the

● Pictured above is the way the home-assembled recorder appears when mounted in an inexpensive traveling case. Amplifier is separate equipment and next month, author Bornmann will tell how to hook up your radio to serve as amplifier.

wiring. A glance at the accompanying wiring plan will indicate how simple is the procedure. Step number one is connecting power lines to motor of the turntable. The two lengths of wire extending from turntable motor provide for this. Solder one of these wires to one of the terminals of the single-pole single-throw toggle switch mounted on the panel. Solder the other wire to one of the two wires of the 8-foot length of A/C wire. The remaining strand of A/C wire should be connected to the other terminal of the SP-ST toggle switch. On the other end of the A/C wire, of course, is the male plug for connecting to power line.

Next step is to hook up the playback head. On some makes of recording units there will be two wires leading from the head. On others, only one wire sheathed in a woven metal shielding. These wires should be connected to the double-pole double-throw switch which has six terminals, although not all of them are used in this hook-up. Take one of the wires leading from the pickup head and solder it to one of the end terminals of this switch, as shown in wiring diagram. Next the five foot length of shielded cable should be soldered to the middle terminal on the same side of the switch. This places the shield on the playback head, or the remaining wire and the shielded lead on the five foot length of cable. Place

the two wires next to each other so that the shielding makes contact and fasten with a drop of solder. It is advisable to wrap all soldered joints securely with regulation electrician's tape. This cable may now be inserted and drawn through the opening in the case and the connecting plug installed that will permit hook-up with amplifier.

The next step in the procedure is to connect the neon bulb, which will act as volume indicator, to the recording head. This bulb is now in its socket and mounted in the panel. The socket is fitted with two terminals. To these connect the wires of the five foot length of two-conductor cable. Next, connect one of the two wires leading from the recording head to one of the neon tube socket terminals—it makes no difference which one. The remaining wire from recording head should then be soldered to the middle terminal of the double-pole double-throw switch. Then with a short length of insulated wire connect the remaining terminal on the DP-DT toggle switch.

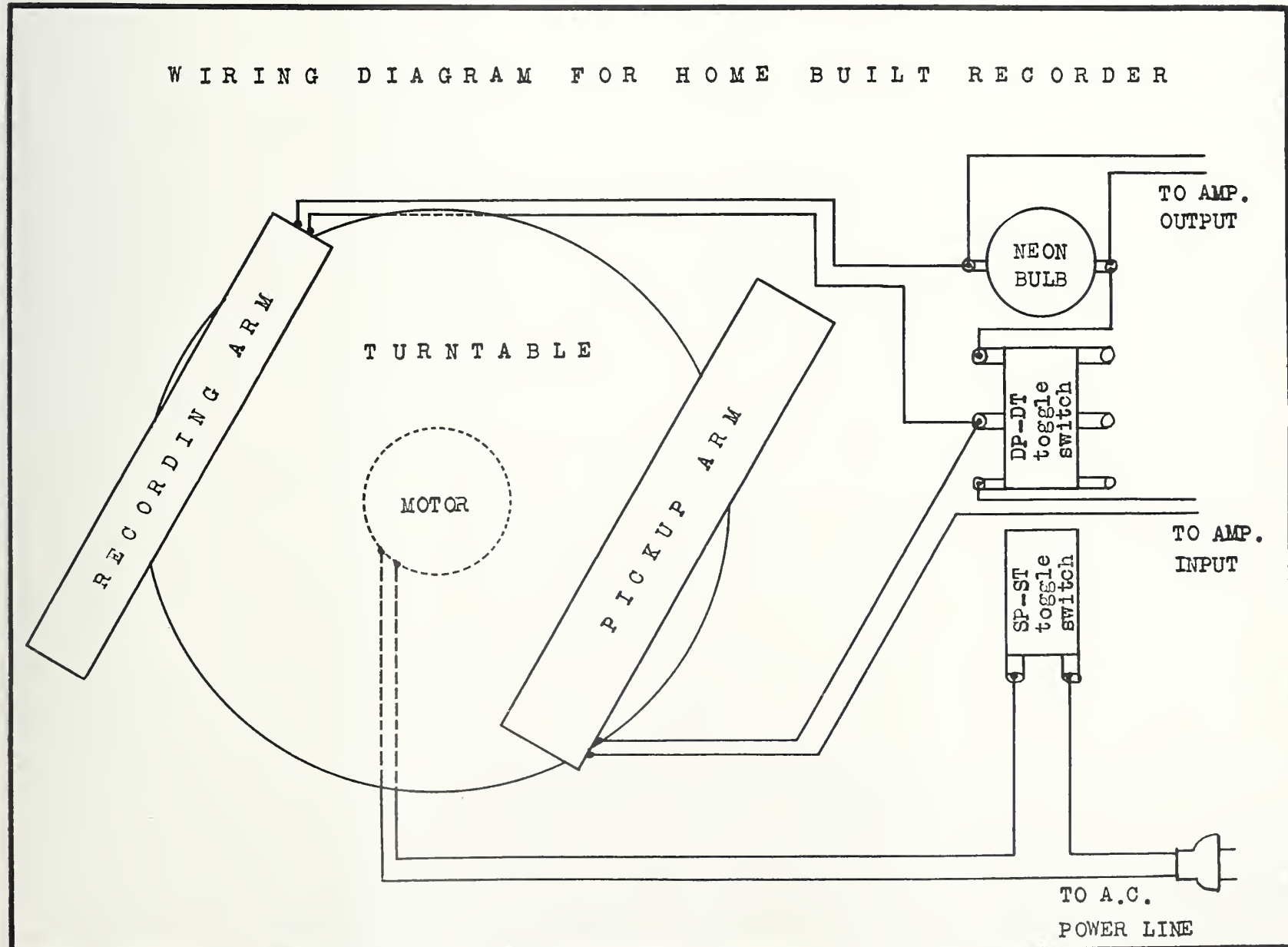
This completes the hook up and mounting of the recorder and it should be ready to operate as soon as you throw the DP-DT toggle switch. The switch in one position operates the recording head, and reversed, operates the playback head.

Next month we shall describe how you can hook up this recorder with your radio so radio will act as the amplifying unit.

• The simplicity with which this outfit can be wired is evident from the wiring diagram below. All connections should be soldered and wrapped securely with electrician's tape.

Bornmann

WIRING DIAGRAM FOR HOME BUILT RECORDER



"The Old, Old Story."

• These enlargements of frames from the 16 mm. Kodachrome movie, "The Old, Old Story" reflect the technical skill of its producer. Note the studied lighting in every scene and the manner in which important action was filmed in medium closeups.

flash on the screen a brief few seconds and are gone again, and frequently as quickly, are out of one's memory, too.

Just as one can glamorize with continuity any event worth filming with a movie camera, so, too, can a wedding be filmed as a complete picture in itself—a picture with a plot, a beginning and an end. Pat Rafferty, one of the up and coming movie amateurs of the Long Beach Cinema Club, has just completed a wedding picture that is a fine example of all that a nuptial movie should be. Aptly titled, "The Old, Old Story," the picture embraces more than the wedding ceremony.

It seems the bride and groom, old friends of Rafferty's, prevailed upon him to make a Kodachrome record of their wedding. It was to be an elaborate church affair with a reception to follow the ceremony at the bride's home. Shooting pictures of an actual ceremony within a church is, of course, taboo, so arrangements were made to shoot the necessary scenes immediately afterward. It is the usual custom for the bride and groom to re-enter the church to receive the felicitations of their friends and this furnished opportunity to make the pictures.

The necessary lights were brought to the church in advance and after the first ceremony, they were set up in positions predetermined by hours of patient checking and exposure meter calculations made several evenings earlier. After greetings were concluded between bride and groom and their many friends, all were asked to return to the respective places held before the ceremony so the scenes could be filmed. The preacher, of course, gladly participated.

The opening shot of this sequence was made from the choir loft immediately above and behind the preacher and encompassed the bride and groom walking down the aisle toward the pulpit.

• Continued on Page 389

Design for a WEDDING MOVIE

Pat Rafferty filmed the
old, old, story a new way

By CURTIS RANDALL

A WEDDING is one event in a man's life (and a woman's, too!) which should be recorded in movies. Not that he'll need the pictures for evidence, but it's a logical event on which to begin one's movie biography. So often wedding movies begin, and end, with the ceremony—a short sequence, as in a newsreel. Such scenes

• Below—the man behind the camera that filmed "The Old, Old Story," Pat Rafferty, of Long Beach, Calif.





ALL Amateurs, whether subscribers of HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories.

"A TALE OF THE NORTH"

280 Ft. 8 mm. Kodachrome—By F. deV.

★★★

Continuity: This story concerns two pals (?) who found gold in Alaska. In the beginning we see them trudging homeward through mountainous wilds, each with a substantial pouch of gold on their person. One of the men, who is married and who left his wife at home to wait and worry about him, stops to rest and gaze upon a photograph of her which he conveniently carries.

While thus engaged, his pal, coveting more gold, steals up behind him, strikes him down with the butt of his rifle, and takes his pouch of gold. Turning to flee, he spies a pretty Indian maiden nearby who has witnessed his deed. Unmindful of her, the villainous partner flees into the woods. The maiden comes to the rescue of the stricken man, resuscitates him with water from a nearby stream, and immediately becomes enamored of him. But the man, true to his lonely, waiting wife, spurns her affection and trudges feebly onward toward home.

Meanwhile, the villain has reached his pal's house, tells the victim's wife her husband met with a fatal accident and produces an article of his personal effects as proof. He moves in with the poor distracted wife

CANDID COMMENTS *on* *amateur made movies . . .*

Reviews that contain
helpful suggestions for
serious movie amateurs

B Y T H E E D I T O R S

and daily attempts to force his attentions upon her.

In due time, the supposed slain husband arrives on the scene. There is a battle between the two men and the double-crossing partner dies in an accidental fall, leaving the true-blue husband and his wife to live happily thereafter.

In a picture of this kind requiring proper build-up for suspense in order to maintain interest, it is not very often one can assemble a group of amateur actors capable of emoting with the skill of professionals. Their ineptitude, therefore is chiefly responsible for any lag in action or story interest and it is, therefore, more necessary than ever to film a picture of this type in short scenes and with frequent cutting from long and medium to closeup shots to motivate the action, and thus give the story the impetus the actors fail to give it.

Photography: On the whole this picture is well photographed. Exposure and focus is good in all scenes including interiors. The only drawback

• Continued on Page 391

• Pictured above are two scenes from, "A Tale of the North," 8 mm. Kodachrome picture marked by excellent photography. Below, at left, is enlargement of a scene from, "Wanted Life," a 16 mm. Kodachrome movie, and at right—a scene from, "Vacation 1940," a well edited vacation film also reviewed in this issue.





Amateur filmmakers documenting California MISSIONS

**Job forfeited by one in order
to complete long planned
historical movie . . . !**

BY L A N E L L E F O S H O L D T

WOULD you forego your job if it interfered with the pursuit of your home movie hobby? Val Pope did. Pope, together with Harold O'Neal, both Long Beach Cinema Club members, long had planned the filming of a pretentious 16mm. documentary film on the Missions of California embracing the

experiences of their founder, Father Junipero Serra. Last September, the two decided to pool their talents and equipment and begin production.

Weeks of research were yet to be completed. The local librarian eventually noticed a shortage of books from the shelves covering early California history. They had been checked out casually by Pope and O'Neal as a source

of data for their scenario. In due time the shooting script was finished. Based upon the renowned accomplishments of Father Junipero Serra, it dealt with his life and achievements from the time he arrived in California until his death in 1748.

Camera activity was about to begin. Others, movie amateurs and friends interested in the undertaking, offered their services. Assignments were made for art work, titling, research, set construction, and transportation. Spare time during ensuing months was consumed in searching for suitable exterior locations, an activity which took the pair from San Diego to San Francisco.

By June of this year, the cameras were ready to roll—one 16mm. film for production shots and an 8mm. film for shooting tests. As may be seen in an accompanying photo, both cameras are equipped with windbacks, facilitating the making of lap-dissolves and other effects requiring winding back the film immediately after shooting.

In their desire for historical accuracy, these two serious movie makers encountered their greatest obstacle—that of obtaining authentic costumes for those cast in the roles of Fathers Serra and Palou. A review of the stack of correspondence bulging from Pope's desk drawer will indicate the thoroughness with which every source in the State was canvassed in an effort to obtain the loan of necessary costumes. Fortunately most individuals and institutions contacted were eager to aid them.

An odd experience was the attitude of one person possessing historic relics

• Continued on Page 378



• Production stills above picture filming activities of Pope and O'Neal, also some scenes from their picture covering founding of California Missions. First picture shows them assembling dolly track brought 350 miles by trailer for the purpose. Next photo shows both cameramen in action on an exterior, and the adjacent picture—some of the cast. Lower photos depict making and laying of adobe bricks. At left—O'Neal and Pope consult script prior to lining up cameras for next shot.

- The regular educational film features and departments usually found on these pages will be discontinued for the August issue. They will be resumed again with the September issue and augmented by special features and articles of interest to educators and students active in school production of movies as well as visual education in general.

Opportunities In The Documentary Field

BY GEORGE W. CUSHMAN

Miscellany

- Currently showing in the larger cities is a new documentary film on the life of the Chinese, "Kukan" (said to be the Chinese word for courage). The film was shot on 16mm color film by Ray Scott, a newspaper correspondent, and takes the form of a pictorial record of a trip over the Burma road.

It is an inspiring testament of the idealism, courage and resourcefulness of the Chinese. It stresses the strain China has undergone in her war with Japan, but underneath the surface, points out the rockbound tenacity which is keeping China ahead of her would-be conquerors.

◆ ◆ ◆

- More than 2500 bookings, and an audience estimated at from ten to fifteen million, are reported to have seen the documentary film, *Power and the Land*, made by Joris Ivens for the Rural Electrification Administration and distributed by R.K.O.

The film shows the effect of the R. E. A. program on an Ohio farmer and his family. It will be issued on 16mm when the one year R.K.O. contract expires next month.

◆ ◆ ◆

- A history of the current European war entitled "Thumbs-Up" has just been completed by H. T. Edwards for the British War Relief Society. The film, available in both 16mm and 35mm, is one of those morale-reassurance films. Lowell Thomas does the narrating.

◆ ◆ ◆

- Three more government films have been accepted by a national group of distributors working under Francis Harmon of the Hays office for national theatrical release. The films, all of them shorts, are "Bits and Pieces," which shows the need for "farming out" defense work in order to increase industrial production; "America Builds Ships," a brief exposition of the merchant marine ship-building program, and "Army in Overalls" showing the role of the C. C. C. in military preparedness.

OF all the fields of movie making, none comes more nearly made-to-order for the amateur than the documentary. More amateurs have entered the professional ranks through the documentary route than any other. Yet the average amateur is hardly on speaking terms with the documentary film, its methods, its technique, its purposes, its potentialities.

The word documentary still seems to lack a universally accepted definition, but for purposes here it is taken to mean a film that is true to nature—a non-fiction film, so to speak—one which describes a subject as it really exists, shorn of Hollywoodian glamour.

The theatrical movie we know today demands a carefully written plot, choice dialogue, expert acting, palatial sets, and a number of other necessities well outside the range of the amateur.

The amateur has at his own doorstep all the requirements for the making of a documentary film. In fact, the first documentary, or, perhaps better said, the first film to awaken the public to the value of documentary motion pictures, was made by an amateur, Robert J. Flaherty, who went exploring in northern Canada with a motion picture camera.

Flaherty had no more motion picture equipment than the average amateur of today. He had but a camera and some film. He wanted to picture the life of the Eskimo, his struggle with life's elements to eke out an existence. He photographed everything that contributed to this end, then awaited until he was back in his editing room to work out his theme.

To say that any dub can go out and make a masterful documentary is far from the truth. A documentary, like any other film, requires thought, planning, and study. But what we do mean to say is that the necessary requirements of a good documentary film are all within the reach of the amateur, and we believe that the amateur will find success more easily in this field of cinematography than any other.

First of all, a good documentary film demands good photography. The amateur who would do this type of work must first understand well all the principles of movie making. He doesn't necessarily need to be an expert camera technician, but he must know what can and cannot be done with a movie camera. He can, when necessary, direct the photography, while the actual exposing can be done by an assistant,

but he must know the values of a scene and the power it will carry on the screen. This, of course, comes with practice and is an important factor in any branch of cinematography.

Second, the documentary filmer must know his subject. Too many waste a lot of film and time working on a subject about which they know very little. The subject must be studied thoroughly and completely understood. Flaherty, in making his Eskimo film, had spent many months among the Eskimos before he put his camera into action. He lived with them, virtually became one of them, in order that his film might portray his subject to the fullest.

Third, the film must be authentic. For this reason alone the amateur will find documentary filming to his liking, for artificial build-ups, sets, situations, etc., are positively taboo. Every foot of the picture must be true and authentic.

Fourth, if the film is to be received enthusiastically, the subject must be either an important one to the public at large, or an interesting one. Subjects of an inconsequential nature gain little favorable attention. Films of this kind made to be sold or recognized must relate to a topic of current interest. Most of the big documentaries in the past have dealt with man and his struggle with various elements. The Plow that Broke the Plains, The River, The Land, Man of Aran, etc., are examples of this type film. Chances are they will be as forceful, as interesting, as problematical in the years to come as they are today.

By contrast is the current film "Kukan," a documentary on the life of the Chinese. Filmed originally on 16mm, the film covers Chinese life in relation to the present Japanese-Chinese war, how the people have withstood it, and how they have changed their lives in accordance. It is an excellent documentary, but due to its timely nature may become historical sooner than those previously mentioned.

Last, and probably most important, the documentary film must possess good continuity. In this respect the documentary is no different from any other kind of movie making. Continuity does not necessarily mean plot. The film must have a beginning, carry through, and an ending. All in all, the subject must move. It cannot be allowed to stand still. A story is no objection, providing it is a natural story and not something of fiction invented

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Trigger Action Iris

Pictured here is an automatic iris device I recently constructed for my camera. It consists of a metal "L" shaped base with camera screw and provision for mounting on tripod to which is attached a handle and trigger for operating the iris or vignette. Over an opening in the upright member of the base is mounted a Bell & Howell vignetting device, although the iris from any large camera lens would serve the purpose equally well.

Around the rim of the vignette is a light flexible cable, which leads to the trigger. This arrangement is counter-balanced by a small spring so that after trigger is drawn to close the iris, spring opens it again when the trigger is released. Thus, one may iris-in or iris-out with this device with equal ease.

Purpose of the handle is to permit operation of the vignette device when camera is hand held. Handle was taken from an inexpensive coping saw.

From f/3.5 to f/8, the vignette will produce regular fades. Beyond this point and up to f/16, the effect produced is that of a regular vignette, due to the increased depth of focus prevailing in the smaller lens openings.

—J. C. Sherard.

REWARD FOR IDEAS!

IF YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

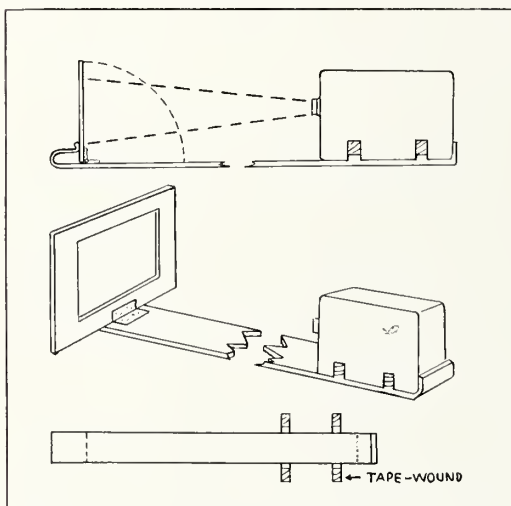
THE EXPERIMENTAL

Low Cost Titler

What started out to be a simple, inexpensive gadget to enable me to shoot closeups of flowers, insects, etc., also proved to be an excellent titler. I made it readily from a few strips of galvanized metal as shown in sketch, and although the gadget was designed especially for my model 60 Eastman Cine Kodak, the idea is applicable to most all other makes of cine cameras.

The strip of metal was cut out the width of my camera with tabs protruding at one end. These were bent at right angles and wound with tape. These tabs serve to hold the camera and the tape protects camera against scratches.

At the other end, the base is curled as shown to act as a stop for the hinged frame. The frame was made from a panel of galvanized iron also. The opening is 3 inches by 4 inches, which pro-



vides for a picture or title area of $2\frac{3}{8}$ inches by $3\frac{1}{8}$ inches at a distance of 8 inches from the camera—the distance provided for in designing the gadget. The frame is soldered to a hinge, as shown, which in turn is soldered to the base, thus permitting folding titler in a compact unit when not in use. The curled "stop" holds the frame erect in true vertical position when in use.

When titles are to be photographed, cards are centered in frame, then secured in place by a bit of scotch tape. Later I plan to solder three grooved sections on back of frame to receive and hold cards.

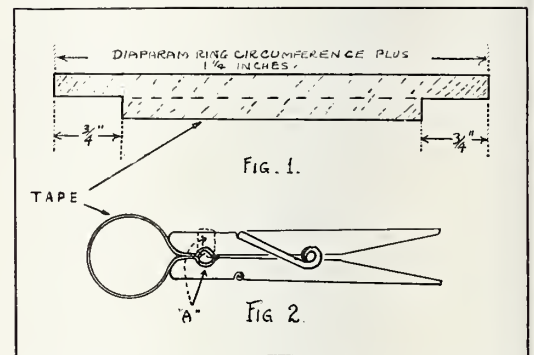
Of course, use of this device for title making or close range filming requires that an auxiliary lens be employed, and this is held in front of camera lens by a simple home-made clip.

—W. E. Cummins.

Fading Gadget

Here is an easily made gadget for making fade-ins and fade-outs by open-

ing and closing the lens iris. Materials required are one spring clothes pin and a strip of adhesive tape $\frac{1}{2}$ inch in width. Measure circumference of iris ring on lens, then cut strip of adhesive to fit, allowing an extra $1\frac{1}{4}$ inches as shown in diagram. Cut adhesive tape



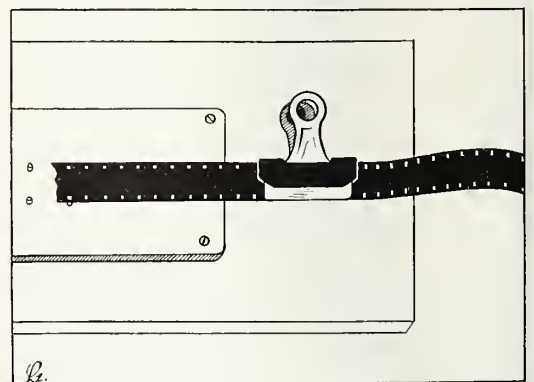
as shown in Fig. 1 and fold adhesive surface together as shown by dotted line.

Next, assemble adhesive on clothes pin as shown in Fig. 2, applying a short and narrow strip of adhesive around each end of the clothes pin as shown at "A". To use this gadget, simply spring open the clothes pin and slip the loop over lens. When clothes pin tension is released, loop of adhesive tape is drawn tightly about iris ring of lens. Clothes pin provides handle or lever by which the iris may be opened or closed while camera is in motion in order to make a fade.

—W. D. Garlock.

Splicer Kink

The efficiency of the film splicer that comes as part of equipment of all Kodascopes may be greatly improved by mounting same on a wooden base and then fixing two small spring clips at



either side as shown in illustration to hold film securely on splicer. The clips are available from any stationers or "dime" store. Strips of felt or other soft fabric should be cemented to inside jaws of clips to prevent scratching of film.

—V. I. Varner.

C I N E W O R K S H O P

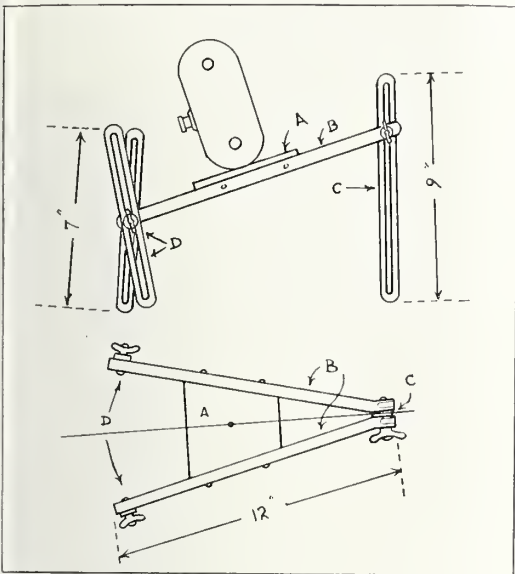


Table Top Tripod

I designed and built this tripod for use in shooting small objects at extremely close range such as flowers, insects, etc., close to the ground or in table-top photography. The design is such that the tripod base may be adjusted from absolute level and flat on the ground or table, to any angle up to 9 inches in height. The entire gadget—table and legs—is made of hardwood. The table or base "A" is $\frac{3}{4}$ " thick and approximately 4 inches on each of the three long edges. The short edge is approximately 2 inches in length. This table is fitted with a regulation camera mounting screw.

The supports "B" are $\frac{1}{2}$ inch square and 12 inches long. The ends of these as well as the leg members are bound with short strips of metal as a protection against splitting. Holes were drilled in the ends of these two pieces to take the $\frac{1}{8}$ -inch bolts and wing nuts used for clamping legs in position at desired height. The two supports are fastened to the base "A" with wood screws.

Rear leg "C" is 9 inches long and front legs "D" are 7 inches in length. These are made of hardwood $\frac{1}{4}$ inch thick and $\frac{3}{4}$ inch in width, with a $\frac{1}{8}$ inch slot cut through the center as shown.

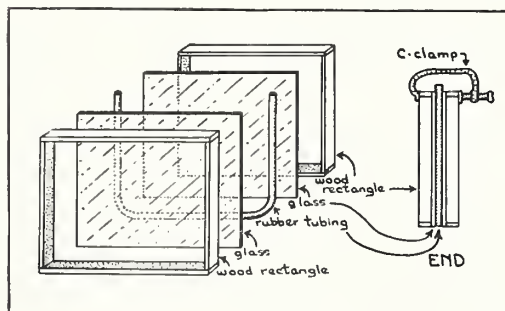
The whole unit may be folded compactly when not in use.

—J. L. Whiteman.

Table Top Aquarium

Photography of small aquatic animals in the laboratory is usually a task in which there is great difficulty in keeping the specimen at the selected distance from the lens, and hence in proper focus at the chosen magnification.

A satisfactory live chamber can be built easily with two sheets of clear window glass, a length of heavy wall "pressure" rubber tubing, two wooden rectangles of the same size as the glass, and four C-clamps. The figure shows the separate parts and the assembly in end view. This will hold water, can be made in any size or shape needed, and does not distort artificial backgrounds placed behind the assembly. Illumination is uniform. If a thicker cell is wanted and illumination is sufficient to obtain good depth of focus through stopping down the lens, the cell can be enlarged beyond that using the largest and heaviest rubber tubing by adding a flat wooden rectangle to the sandwich, and another U of tubing. Thus the cell will consist of rectangle-glass-tubing-rectangle-tubing-glass rectangle. Smaller tubing can be used and the flat



rectangle made any thickness needed.

A word of caution in estimating illumination in such table-top aquaria: The meter should be so shielded that only illumination from inside (or beyond) the aquarium reaches the photocell. Placing the meter almost in contact with the glass is probably the safest method for taking a reading.

—Lorus J. Milne.

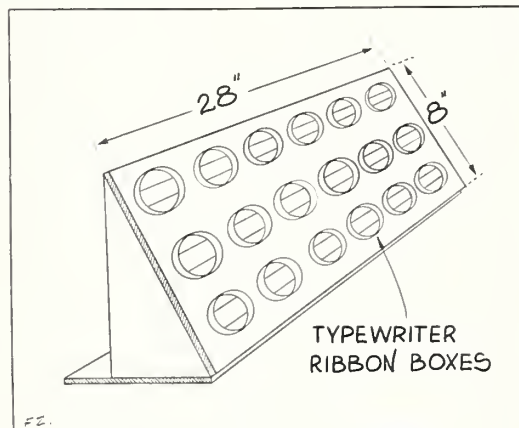
Editing Board

Sketch shows simple editing board I recently made for my home movie films. Material required was a piece of select one-inch pine 8"x28", two angle pieces of same material and another strip for the base, 4"x28". Also, 22 metal typewriter ribbon boxes obtained from a local typewriter shop.

The wooden sections were assembled as shown. A single hole was drilled in bottom of each ribbon box and the boxes mounted upon the board in neat rows by means of small flat-head screws. Strips of half-inch adhesive tape $1\frac{1}{2}$ inches in length were cemented inside the boxes as shown and numbered from 1 to 22 as a means of indexing the film strips.

Coiled film strips, when placed in each ribbon box, expand when released, clinging securely to rim of box thus re-

gadgets, tricks and short cuts contributed by Cinebugs



quiring no snaps or hooks to keep them in order. The film strips or individual scenes may be placed in the boxes from 1 to 22 in the order in which they are to be spliced, greatly simplifying editing and splicing operations.

—Lloyd Swanson.

Ultra Close-ups

Owners of most 8 mm. cameras, and many who own 16 mm cameras, too, can increase usefulness of their lenses so ultra-closeups may be filmed without aid of auxiliary lens equipment.

All that is necessary is to loosen lens from mount, mark point at which lens is in normal, Universal focus position, and then calculate focusing distance by number of half and full turns employed in unscrewing lens from mount.

After the lens has been loosened by a pair of pliers wrapped with cloth to prevent scuffing lens mount, merely take a pocket knife, as illustrated, and mark the universal focus point on both lens and mount. Thus it will be easy to tell how many half or full turns the

• Continued on Page 392

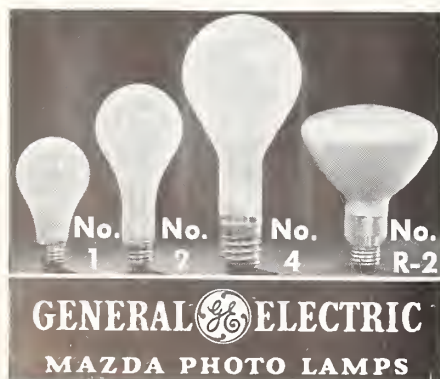




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Amateurs filming missions

• Continued from Page 374

which the boys sought as props for some of their scenes. When she learned that an earthquake was to be staged by the enterprising filmmakers for their picture, she not only denied them use of the relics but declared the youthful producers should be stopped in their efforts to picture an earthquake.

Contrasting this experience was the obliging manner in which Arthur Woodward, Director of History at the Los Angeles Museum aided in securing original relics and costumes in addition to serving as a technical advisor and enacting a role in the picture.

First scenes of the picture were scheduled to be filmed at La Purisima Mission, a distance of 350 miles where the State was quite fortunately doing reconstruction work. At this Mission, the project superintendent had arranged to loan the services of a group of Mexican CCC enrollees to enact bit parts as Indian Neophytes in the construction of the early adobe buildings.

Twice the amateur production company was prepared to start out, only to have unlooked for incidents delay their departure. Finally on June 27th, having rented 16 Indian wigs and costumes from a Hollywood studio costumer, and with trailers loaded with camera equipment, dollies, reflectors, spotlight booms, etc., the ambitious filmmakers and crew prepared to drive to the distant La Purisima Mission.

As before, hard luck continued to dog them. Pope's employer, unaware of the movie venture, came to him at the last moment, due to a shortage of help, and ordered him to work on what was supposed to be Pope's day off. Coming after two previous disappointments this order struck Pope as a thunderbolt. He resigned. With the added worry of a lost job on his mind, Pope started his crew location-ward

at 11:30 that evening. Arriving at 5 o'clock the next morning, all turned in for an hours' rest, then set to work.

In the midst of preparations for shooting, it was discovered that the Director of History from Los Angeles Museum was able to secure but one costume or robe for the padres instead of the required two. This proved highly discouraging for two of the same kind were absolutely essential. The Father at Mission Santa Ynez, some miles distant, was contacted in an effort to obtain the required robe. He could offer but a brown one such

Photos Wanted

Readers skilled in still photography can cash in on their best shots by submitting them for publication to HOME MOVIES. Photos desired are scenic and human interest subjects suitable for article illustrations or full page title backgrounds.

Prints should be 5"x7" or larger, preferably glossy finish and be accompanied by postage for return in case of rejection. Prints of published photos will not be returned.

Address all photos to the Editor, Home Movies Magazine, 6060 Sunset Blvd., Hollywood, Calif.

as those worn by the Mission fathers at the present time. Prior to 1870, the color of the Padre's robes was grey, and inasmuch as this was a Kodachrome production, costumes of an authentic color were essential. Fortunately, after some hours delay, the wanted grey robe was obtained from the Mission Fiesta Committee at Lompoc, California.

Some reluctance was displayed on the part of the CCC boys to act in the picture. The superintendent had called them together by sounding the camp's fire alarm and when volun-

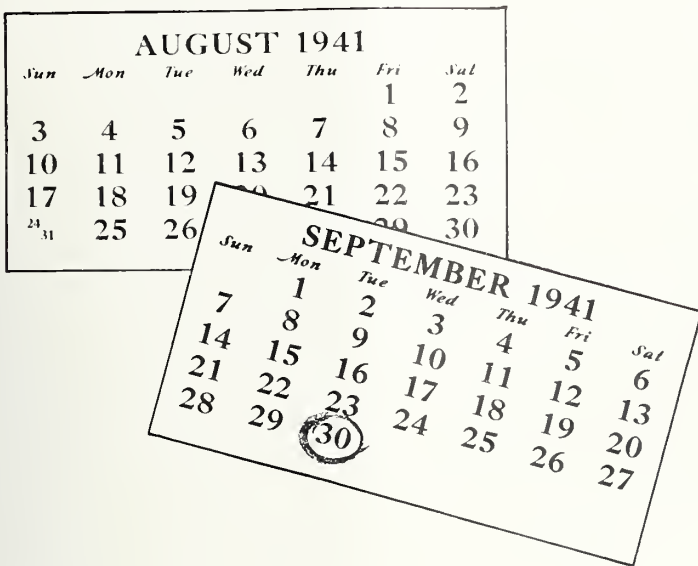
teers for the picture were asked to step forward, few responded. Unlike the youths of Hollywood, these boys cared little for movie careers. Someone mentioned the supply of cigarettes that was brought along, and the full cartons were offered to those boys who would volunteer to don costumes and do a little acting. This offer proved successful and at last production really got under way. The services of ten actors cost the producers but \$3.15. Actually they were prepared to pay more, in cash!

A study was made of the volunteers to select one who could enact the role of the Indian carpenter who was to fashion Father Serra's crude wooden casket. In the background, stoically silent, was the Indian custodian of the Mission. The boys at once recognized in him the very man for the part and approached him. A bit reluctant at first, eventually he was persuaded to accept the part and he proved a made-to-order actor for the role.

Surmounting unlooked for delays in costuming, making up the actors, and rehearsing, the day's scheduled scenes were finally "in the can" by sunset. That night the exhausted troupe slept soundly, and thus prepared to get an early start on filming the next day on scenes depicting the mixing of adobe, fashioning it into bricks, and the construction of Mission buildings.

By this time, the CCC boys had become quite accustomed to their acting routines and proved easier to handle. After sunset the following day a camp fire scene, such as Father Serra experienced many times, was staged and filmed. Then at eight o'clock, the troupe moved inside the Mission for filming the important scene depicting the death of Father Serra. Here all the historic and hard-to-obtain props were arranged in authentic manner plus the bedroom furniture, some of which had to be constructed by Pope and O'Neal.

Thus a scene which required but a few seconds



61 days—
*...remain to finish
 and enter your
 film in*

Home Movies' 1941 Amateur Contest!

Contest Closes September 30th!

We don't want to hurry you, but September 30th will be here before you realize it! Better not wait until the last week—finish your contest film and send it along now. Last minute entries receive no advantage whatsoever over films submitted months earlier. Every film is carefully reviewed and graded when first received.

Every movie amateur has an equal chance. Various classifications in contest assure a division for every type of amateur movie made. Thus the beginning amateur's film will not be pitted against that of the advanced filmer in the final judging. The major award this year, as in previous years, is the handsome Lloyd Bacon Trophy. **ENTER YOUR FILM TODAY!**

READ THESE SIMPLE RULES!

- Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express. collect. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.
- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

CLUBS!

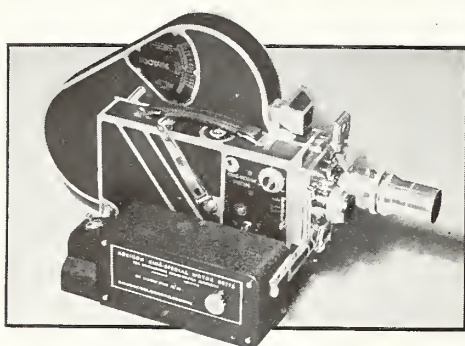
- So that the 1941 activities and accomplishments of every amateur cine club may receive equal consideration for the 1941 contest award for Outstanding Achievement, the secretary of each club is urged to submit a complete written report of his club's accomplishments to the Contest Judges, c/o Home Movies Magazine, before September 30th. If you believe your club has done something outstanding for the betterment of its members during 1941, submit an account of it in writing.

Sound on Film for the Ciné-Kodak Special



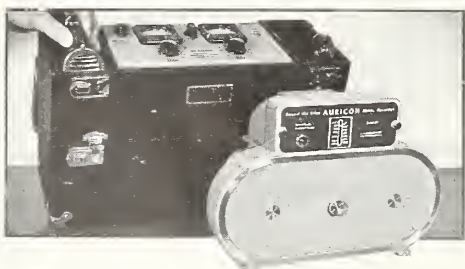
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to shoot, involved more than three hours of preparation. Many of the actors fell fast asleep while waiting for shooting to begin. There were some incidental shots to be made and these were filmed before waking the exhausted cast for the big scene. At 1:30 a. m. the final scene was filmed, the extra cast paid off in cigarettes, and equipment and props hurriedly packed for the return journey to Long Beach. Pope and O'Neal arrived home that morning just in time to change clothes, snatch a bit of breakfast a-la-Dagwood Bumstead, and be off to their respective jobs.

Yes, Pope went to work, too. His employer, who reluctantly accepted his resignation a few days before, having heard more

about Pope's conscientious filming effort, sent word that he should report back on the job as soon as he returned.

No little impatience marked the waking hours of Pope and O'Neal while waiting for the film to be returned from the processors. The results had to be good for they would be unable to return to location for retakes. Finally the 350 feet of Kodachrome arrived. Hurriedly screened, it proved fully up to expectations. For the first time in many weeks, the two ambitious movie amateurs drew a sigh of relief and relaxed.

This epic of the Missions is still in the early stages of production. Much footage yet remains to be exposed. The biggest under-

taking of all remains to be staged and filmed—that of the earthquake scene where one of the Missions crumbles to ruin under force of the temblor. This is not to be staged in miniature according to Pope and O'Neal. Full scale sets are now under construction and all the technical tricks employed by Hollywood for a sequence of this kind have been studied and will be employed by the pair in filming the earthquake episode.

A review of scenes filmed to date indicates this film, when completed, will transcend the average amateur undertaking. But regardless of its success, the experiences which Pope and O'Neal will have encountered in its filming will remain their greatest compensation.

A new idea for kiddie movies . . .

• Continued from Page 369

shown, not the one that you're going to finish up . . . "any day now."

Here is the plot plan, which you'll appreciate best if you read it along with the record of "Jeanie." The figures after each scene number indicate length of the scene and running time.

SCENE 1: (:09) :09

In the garden. Close-up of a beautiful flower as the child's hand grasps it. Medium shot from above showing child smelling the flower, then looking up and smiling.

SCENE 2: (:10) :19

Title: "Yes, this is little Jane. . . ." (5 sec.)

Title: " . . . 'pride and prejudice' of the Blank family!" (5 sec.)

Use a colorful background for the titles to blend with preceding shot, with the same flower as in Scene 1, added as a decorative note. It can be artistically placed on one side of the title board.

SCENE 3: (:21) :40

Long-shot of Jane coming out of the house with her toys, heading for the sandpile. Follow with a brief sequence of her activities in the sand.

SCENE 4: (:41) 1:21

Jane's pet (cat or dog) appears at the sandpile, bent on having fun, too. She plays with him during the first portion of the scene (:23). Then he spies the house of blocks she has built and makes short work of it (:18).

SCENE 5: (:27) 1:48

It's swingtime! Catch the mood of this scene from the record. It opens as the swing swoops past the camera, Jane screaming with enjoyment. Use several angles for the action, which ends as "the cat dies down," matching the music again. If you have no backyard swing, shoot this Sunday morning in the park.

SCENE 6: (:54) 2:42

Let's have a teaparty—and the neighbors' children come for the fun. Probably you already have this scene from an earlier birthday film.

SCENE 7: (:28) 3:10

Jane is going to help mother clean up after the party, but succeeds only in smearing hands and face (:13). Then she comes to mother who sighs broadly at the sight, and tidys her up.

SCENE 8: (:06) 3:16

Close-up of clock, indicating bedtime.

SCENE 9: (:06) 3:22

Quick close-up reaction shot of Jane pleading for a little more time. Close-up of mother smiling but shaking her head.

SCENE 10: (:19) 3:41

Brief scenes as Jane prepares for bed, slips on her nightie, brushes her teeth, etc.

SCENE 11: (:10) 3:51

With only the dresser lamp furnishing illumination Jane climbs into bed, snuggles happily between the covers. The scene fades out as the music comes to a quiet ending.

(Using one photoflood bulb in the lamp, place another flood or two at a distance to soften the shadows in keeping with the nighttime atmosphere.)

This can easily be the most popular movie in your library, because in cutting it to fit the length of the recording, you automatically avoid a fault common with many "family movies"—that of retaining too much footage in scenes.

With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

New Chapter

Another 100% Reel Fellows club has just completed organization in Brooklyn, New York, and will be known as the Brooklyn Chapter of the Reel Fellows, application for charter has been granted and the club's membership now comprises the following members: Fred Beraud, George Lazati, Tom Rizzo, Salvatore D'Amico, Karl Ebel, Harry Zwickovich, Robert Drew, and Arthur Thomas. Other membership applications will continue to be received as no limit has been set as yet on the number of members to be admitted to this chapter.

Detroit to Organize

Reel Fellow A. J. Lustig, of Detroit, Michigan, seeks to communicate with Reel Fellows residing in and around Detroit, also those wishing to become members of the Reel Fellows, for the purpose of establishing the Detroit chapter of this fast-growing organization of movie amateurs.

Reel Fellows and other amateurs interested in this project are advised to communicate with Mr. Lustig at 9009 Grand River, Detroit.

Contest Winners

Reel Fellows Mildred Caldwell and Clarence Aldrich captured first prizes in the 8 mm. and 16 mm. divisions respectively in the Bathing Beauty Filming Contest conducted by the City of Long Beach (Calif.) recently.

Each year the city of Long Beach conducts a Bathing Beauty contest which attracts beautiful girls from the entire southland. An adjunct to the event is the Filming Contest in which both still and movie camera fans take part.

This year over 100 cine cameraists attended the event prepared to film a complete documentary of the contest. Many brought step ladders and other con-

trivances to enable them to secure angle shots or to assure a clear field of view over the heads of the spectators.

The two Reel Fellows, Caldwell and Aldrich, were among those who came prepared, and thus secured the shots that made their pictures winners.

Reel Fellows at Sea!

Thomas E. Harries and Jack M. Roper, crew members of the S.S. Baranof, coastwise vessel of Alaska Steamship Company, have made application for membership in the Reel Fellows and request their letter also be considered as formal application for a charter for the first nautical Reel Fellows chapter to be composed of members of the crew of the S.S. Baranof as well as other vessels of the company. Needless to say the applications have been approved, launching what is believed to be the first organized group of movie amateurs at sea.

Emanuel Joins

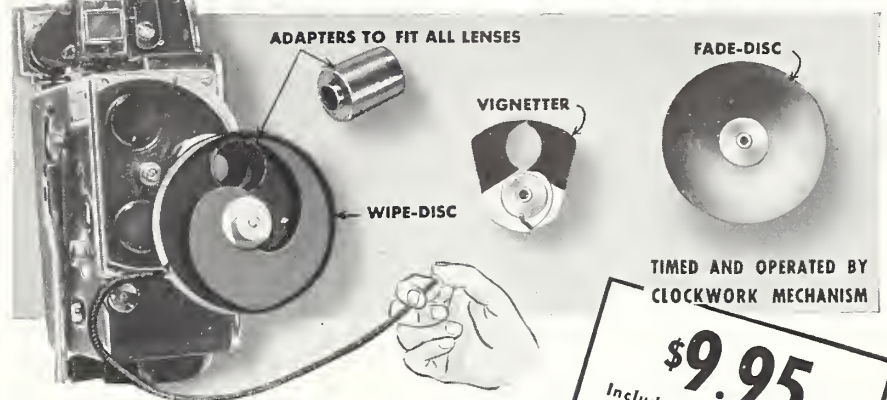
Another movie amateur with several renowned pictures to his credit has joined the Reel Fellows. He is Demetris Emanuel, producer of the 16 mm. picture, "El Lobo," elected to the 1940 roster of Movies of the Month, and "On the Spot,"

REEL FELLOWS!

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this new organization. Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this new organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

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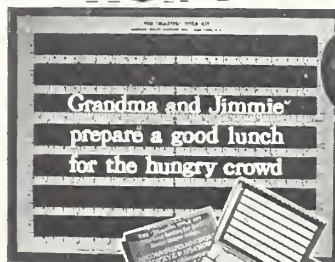
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soon to be given extensive screening among amateur cine clubs. Emanuel's productions are always highly dramatic. An actor of note, he also has a keen camera eye as well as a flair for writing amateur screen stories. Other Reel Fellows are bound to profit from contact with this serious-minded cinefilmer.

Hollywood

Organization of the parent Reel Fellows club has been going on quietly dur-

ing the past several months in Hollywood, where the Reel Fellows organization was first formed. Applications for membership are continuing to be received and as quickly as the quota is filled officers will be elected and activities of the Hollywood Chapter will officially get under way. Plans are to make this chapter a model for all others to follow. Here organizational, entertainment, and filming projects will be explored and the re-

sults will be published and offered as a pattern for other members and chapters.

Starts Filming

Reel Fellow J. Craig Dunlavy of Sioux City, Iowa, is preparing to commence production of a civic documentary film extolling the benefits of residence in his hometown—Sioux City. A shooting script is now being prepared and initial shots will be made about August 5th.

Try these novel shot transitions . . .

• Continued from Page 368

largement of the scene shot as described above. Only by making several tests for exposure or by shooting the transition over again at various stops can exposure be insured that will match perfectly with the original scenes. The footage required for such transitions is comparatively short and in most instances may not, when edited, consist of a full 12 inches of film.

Amateurs who have still more patience than making this transition requires will be interested in filming a circular or vignetting wipe-off wipe-on effect similar to that occasionally seen in theatrical pictures. With this transition it is possible to use scenes in which there is movement or rapid action. The effect is pictured in Fig. 2. The scene of the man rowing on the lake gradually disappears in a vignette effect while the succeeding scene appears. Unlike a lap-dissolve each scene or the portions of it remain sharp and clear until the final frame of the transition.

To make such a transition, frame enlargements must again be employed. A satisfactory accessory for making 16mm. film enlargements is the frame enlarger marketed by Eastman Kodak Company. For 8mm. film Harrison & Harrison of Hollywood market a very satisfactory enlarger. Lacking either, the average amateur may have enlargements made of his films with any ordinary dark room enlarger and most photo dealers or pho-

to finishers are prepared to render such enlarging service at nominal charge. Of course, the movie amateur who owns a still film enlarger is in better luck and can readily make his own enlargements of movie frames.

Two series of enlargements must be made—one each of the last 16 frames terminating in the transition and one each of the first 16 frames following it. Care must be exercised of course to insure a matching contrast in exposure of all 16 prints of each series. Each enlargement should be numbered on back of the print to indicate its position in the series.

As with the first transition procedure, a titler should be employed to hold the enlargements in place and act as a support for the camera. While the transition may be filmed disappearing and re-appearing in a variety of forms, we shall select for description that of a circle as illustrated in Fig. 2. In order to trim each enlargement of the second series of photos to be superimposed over those of the first series, a simple guide may be drawn upon a sheet of paper as shown in Figs. 3 and 4. One by one, each of the enlargements in the second series will be trimmed to correspond with one of the circular lines in Fig. 4, beginning at the outer edge and working toward the center. When all of the enlargements have been

cut out as required, they are pasted over the corresponding enlargement in the No. 1 series.

The coupled enlargements are then placed in the titler and photographed, one exposure for each enlargement, so that when filming is completed there will be 16 frames exposed in order similar to the arrangement shown in Fig. 2. Lights in the titler should be so adjusted that no shadows will appear where edges of the No. 2 picture joins that of the No. 1.

The same difficulty already referred to for the first transition effect may also be encountered in filming this one, but it likewise may be overcome by careful exposure, shooting test strips before hand, and by careful choice of printing paper in the enlargements.

Admittedly, these transitions are no mere child's play to achieve. But for the exploring movie amateur eager to develop new techniques and effects in his filming, their making will provide much pleasure.

TO OUR READERS

We will appreciate calling our attention to any misleading claim made by any advertiser in HOME MOVIES whose product or service proves unsatisfactory.

Should an article prove other than advertised, or if a service is not prompt, immediate notification will enable us to enforce upon the advertiser necessity of adjusting his product or service to the maximum high standard of quality required by this publication of its advertisers.

The Reader



SPEAKS

Movie History

Here's a letter that proves even the old timers are interested in amateur movies, and better still — read HOME MOVIES!

Gentlemen: I notice in the July number of HOME MOVIES, under the column "Miscellany," mention of the first movie work in the Department of Agriculture, in which it is stated that Lewis Williams, illustrations chief in the Publications Division, filmed a flight of the Wright Brothers at Fort Meyer, Va. Also this sentence: "This was the first film to be acquired by the Department." This statement is not exactly correct.

I was in the Bureau of Animal Industry, Dept. of Agriculture, and in 1908, needing a movie camera for Department work, an order was placed by me to Dr. C. Frances Jenkins of this city for the construction of a 35mm. camera. This was the first movie camera in the Department of Agriculture. I loaned the camera to Mr. Williams, and several films were made by Mr. Clime of his section, under the direction of Mr. Williams.

I took the camera with me when I went to Seattle to represent the Department of Agriculture in the work of the Bureau of Animal Industry, at the AYP Exposition in 1909. I made a film there of President Taft reviewing the live stock parade, although he was averse to appearing in any film. While the Presidential party was proceeding west I finally received a wire from Archie Butt, his Secretary granting me permission to make the film for the use of the Department. Mr. Butt was one of the unfortunates to lose his life in the sinking of the Lusitania.

Later I made for the use of the Department a film of the life history of the Texas fever tick, and also

showed the dipping of cattle to destroy the tick that caused the disease. This film was of great value in the southern states that were infected, in educating the farmers as to the value of the dipping vat in the eradication of the ticks, thereby increasing the value of their cattle.

The camera in question was later used in showing the growth of plants, and later when better cameras were produced the first camera was sold at Government auction for a song.

The above is early movie history, and I still have small bits of film that I made on this first camera.

—Joseph Abel,
Washington, D. C.

Title Suggestion

This is the sort of constructive suggestion that builds for a greater HOME MOVIES magazine. Thanks reader Woodrich.

Gentlemen: As an aid to every movie amateur in America, I suggest that you publish in your "Title Backgrounds" department, a title card bearing an outline and the name of each state in the Union. These would not only benefit the stay-at-home filmer, but the tourist who travels with his camera. If you cannot publish the entire series at one time, I would suggest that as many as possible be published each issue to facilitate accumulation of the entire forty-eight as rapidly as possible which would benefit those of us with considerable footage embracing several states.

—Edw. W. Woodrich,
Chicago, Ill.

New Club Forming

If you live in vicinity of Harrisburg, Pa., want to join a club, this is for you:

Gentlemen. We have just formed a new amateur cine club in Harrisburg known

"Looking For A Fourth" made by William Tiger with a 2 1/4 x 3 1/4 Series B Graflex on Eastman Film. Medal winner in the Graflex Golden Anniversary Picture Contest.



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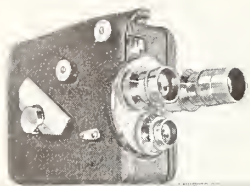
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as "Harrisburg Cine Club" and will appreciate your adding our name to your Directory of Amateur Cine Clubs. Also, through the columns of HOME MOVIES, would you kindly extend our invitation to movie amateurs in this vicinity to become a member of this club. Membership is unlimited at present and open to both 8mm. and 16mm. filmmakers. —Walter M. Weitzel, Harrisburg, Pa.

Wants Scenes

Here's opportunity for several amateurs to help a brother filmer out with sale or exchange of needed scenes:

Gentlemen: I should like to swap or purchase shots running from 6 to 10 feet in length of each of the following subjects:

Statue of Liberty,
Lower Waterfront, N. Y.

Wall Street Buildings,
Golden Gate Bridge,
Dome of Capital,
Wash'n., D. C.

I will either swap scenes made in the Ozarks, for this footage, or I am willing to pay a reasonable amount for same. Also, prefer these scenes to be shot at sound speed of 24 frames per second.

—J. Glenn Mitchell,
920 Broadway,
Joplin, Mo.

It's time to edit vacation movies . . .

• Continued from Page 363

before hand as to how they will be edited in the final completed picture. He failed to grasp the importance of editing his scenes for greatest possible *audience* interest.

In a day's or a week's vacation shooting, all of us will have some scenes or a sequence of shots that stand out from the rest. These can be the highlight, the climax of our vacation picture. It is just as important to have a climax—a high point of interest—in a documentary film as in a scenarized movie. It's the climax that gives the picture punch!

Good photography does not always decide the importance of a scene. It is audience reaction that we should really aim for in editing our pictures. A beautiful landscape composition, no matter how colorful may not have as much appeal as might an underexposed shot of a pair of puppies at play. All of us have seen newsreel scenes in theatres that were either under- or over-exposed, out of focus, etc., but because of their subject matter they were retained in the reel. Scenes describing the sinking of a ship at sea, for example, always make good screen copy regardless of photographic quality.

Of course, with the documentary or "record" film, the amateur has more opportunity to juggle his sequences in editing than in cutting a picture filmed according to a shooting script. In filming scenes according to a pre-arranged

plan, the climactic shots are naturally made at the right time and successfully, too, so that rarely is there need to "cheat" or "juggle" scenes or sequences in the final editing to build for a climax.

Where one finds upon returning home that he has failed to film a sequence of shots of sufficient outstanding interest to be considered as a climax for the vacation movie, oft times a little post-vacation filming will supply the necessary scenes. Such shots may concern a running gag—always sure to pep up any movie. The high point could be a shot of the front porch steps adorned with several dozen bottles of milk—the result of failing to discontinue milk deliveries before departure. This would be one of the final scenes of your travel picture. Near the beginning would be a shot of the milk

man leaving a quart of milk. Later in the picture would be another shot as the milkman places the second quart along side the first, scratching his head with a puzzled expression as he contemplates the bottle left the previous morn. Then at intervals throughout the picture would be tight closeups of the milkman's hand depositing a bottle of milk on the steps. But not until the final shot in this sequence is the full scene disclosed showing the several dozen bottles which have accumulated in your absence.

The milk bottle idea is an old gag of course, but it illustrates the point. The idea can be adaptable in other ways and I'm sure that most of you already have visualized just how you would twist this gag to suit your own convenience should your vacation movies require added punch.

ADDITIONAL FILTER FACTOR DATA

The editors regret any inconvenience caused readers of Home Movies by omission in the past from our Filter Factor Chart of factor numbers for Kin-O-Lux films. Latest factor data, furnished by Kin-O-Lux for all their films, appears below and will be incorporated into the regular Filter Factor Chart appearing in future issues.

FILM	Filter Description	K-1	K-2	K-3	Aero 1	Aero 2	G	23-A
		Light Yellow	Medium Yellow	Dark Yellow	Light Yellow-Green	Medium Yellow-Green	Orange	Light Red
Kin-O-Lux No. 1	Daylight Mazda	NOT RECOMMENDED FOR FILTER USE						
Kin-O-Lux No. 2	Daylight Mazda	NOT RECOMMENDED FOR FILTER USE						
Kin-O-Lux No. 3	Daylight Mazda	1.5	2.0	2.5	1.5	2.0	2.5	3.0
Kin-O-Lux No. 3	Daylight Mazda	1.5	1.5	1.5	1.5	1.5	2.5	1.5
Kin-O-Lux No. 3	Daylight Mazda	1.5	2.0	2.5	1.5	2.0	2.5	3.0
Kin-O-Lux No. 3	Gold Seal	1.5	1.5	1.5	1.5	1.5	2.5	1.5

Note: Polarization filter factors are constant with all emulsions, all makes of films, since there is no absorption of visible color involved in their use.

Information PLEASE

Processing (S. C. Thompson, San Antonio, Tex.)

Q. Which gives the best results in reversing of home movie film: the closed tanks and spiral spools similar to the Steinman System or the open reels and drums. Also please tell how I can reduce 16mm film to 8mm.

A. Open reels and drums are preferred for amateur use in processing home movie films for two reasons: 1—because it is the simpler process of the two; and, 2—because it is possible to keep a visual check on the film during process of development. In addition to this the reels and drums permit more thorough agitation of film in the solutions and with most equipment of this type, less solution is required.

To reduce 16mm. to 8mm. special optical reduction printers are required. It is possible to build such equipment, but unless you would have continued use for it, you would probably save money and time by sending your 16mm. films to one of the several laboratories specializing in reduction prints.

Telephoto Area (F. R. Aspegren, Topeka Kas.)

Q. How much reduction in the area or field is covered by a 1½" 8mm. telephoto lens compared to the regular half-inch lens?

A. The 1½" telephoto lens covers only 1/3 the area of the regular ½" lens regardless of the distance from camera to subject.

Color In Titles. (J. H. Moore, Seattle, Wash'n.)

Q. Recently Home Movies recommended placing sheet of colored cellophane over large black and white illustrations in order to use same as backgrounds for Kodachrome titles. I tried this and was troubled by the cellophane reflecting light back into camera lens.

A. Use of cellophane as described can be successful if lights are properly posi-

• **READERS:** This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

tioned. However, still another method which may prove more successful is to place cellophane over light reflectors so photofloods will cast colored light on the illustrations. In either case, be sure to make allowance for lessened density of light on title—increase your exposure a trifle.

Effects Devices (F. K. Fullmer, Salt Lake City, Utah).

Q. Referring to advertisements which have appeared in your magazine describing the Baia Cine Transito, and the Bool Cine Fader, will you kindly inform me what is the difference between these two accessories? Also what is the term "Vignette" in movie making?

A. The Baia Cine-Transito is attached some distance before the camera lens and is used chiefly for making wipe-offs, fades and dissolves. The Bool Cine Fader is attached right to the lens barrel. A spring motor mechanism controlled by cable release motivates two metal leaves which move across the lens for various effects that differ from those attained with the Baia Cine-Transito.

A vignette effect is obtained by use of an iris in front of the lens, closing or opening it gradually at the beginning or end of a scene. A vignette differs from a fade in that the vignette effect appears as a gradual decreasing or increasing circular picture aperture on the screen; whereas the fade results in a diminishing of intensity of the whole scene ending in complete extinction or opacity.

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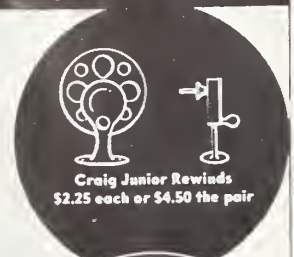


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Timing—essence of all good movies . . .

• Continued from Page 364

ing to plot of the story.

Then we cut to a close shot showing base of the cliff—another location, by the way, with the camera set on a high elevation and shooting down — and we start the camera and leave it "on" the scene a few frames before the body of the falling actor lands on the ground before the camera—the spot intended as the base of the cliff. By allowing those few frames to precede appearance of the body in the scene, we have added still further to the illusion that it had fallen from a great height.

In order that you may more readily visualize this style of camera and editing technique we have pictured here scenes taken from a professional picture. In the "A" series of pictures (top row) we see a man attempting to escape three policemen by jumping from a balcony. In A-1 the man has jumped over the balcony rail. But instead of following him with the camera as he lands on the floor below, the editor cut to a close shot of another man, also in pursuit as he climbs through the ropes of a fight arena. Then the camera picks up the man in A-3 as he falls to the floor after jumping from the balcony. Thus by holding back the visual result of the jump by insertion of scene A-2, suspense is increased and at the same time the added reaction of the scene A-2 increases the tempo of the sequence.

The result of good timing is further illustrated in the "B" series of pictures also reproduced from a professional movie. In B-1 we see a fighter delivering a terrific blow to his opponent. But instead of immediately showing the result, there is a pause while scene B-2 flashes on the screen showing the reaction of two spectators. And then scene B-3 shows the result — the opponent, knocked out, taking the count from the referee.

Now this sort of timing

of action is applicable to the simplest home movie—shots of the baby, children at play, or record movies of the family—if you're really interested in injecting a little professional technique into your pictures. For example — those baby shots. You can make them interesting if you break up the series of shots of just the baby. After all you should not spoil it too early by having it dominate *every* scene! Let's say you have shots of the little tot reposing in its bassinet laughing, asleep, and crying.

Shoot a scene showing mother rocking the baby to sleep then placing her in the bassinet. Follow this with the closeup of the baby asleep, then back to a shot of mother and other members of the family tiptoeing out of the room. Follow this with a shot showing the last one out of the room accidentally letting

the door slam shut. Of course this awakens the baby, but don't cut immediately to the baby crying; insert a shot of mother as she registers slight annoyance and turning to re-enter the room; then the closeup of the baby crying. A completed sequence like this will have much greater appeal, especially to those outside of the family to whom you'll want to screen your movies, and at the same time, it provides opportunity to work other members of the family into the movie in a perfectly natural way.

To those planning home movie scenarios, we cannot too strongly advise them to practice and perfect this technique. Actually it is the basis of all professional theatrical movies. Naturally only the rudiments have been illustrated here, but even in its most elementary stages, this technique of timing is definitely elevating in results.

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1940

SEPTEMBER: "Angels Are Made of Wood," produced by Herman Bartel, New Rochelle, N. Y. An 8mm Kodachrome film 200 feet in length. (Winner Lloyd Bacon Trophy, 1940 Amateur Contest.)

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF YOU have any questions concerning titles or title making, Mr. Cushman will be glad to help you. You can address him in care of this magazine or direct to his home address, 3425 Witmer Parkway, Des Moines, Iowa. Include such information as the type of film and developer used, lights, exposure, etc. Send along a sample if possible, and don't forget to enclose a self-addressed stamped envelope if you wish a reply by mail.

Q. So many of my titles sound simple and amateurish and I am wondering how I can rewrite them so that they don't sound so "home-made." — S. E. L. Lima, Ohio.

A. They may sound that way to you, merely because you have seen them and read them so many times. Perhaps you have not been formal enough in their wording.

In writing titles, pretend someone whom you have never met is going to read them. That is, write them for strangers. State your title in a simple, straightforward manner, using plain language and good English. Let the titles be complete sentences with subject and verb, not merely captions which seem unfinished.

Do not tell the whole story in the title—let the film do that. Let the title tell the facts the film cannot or does not tell. If you write your titles along these lines you need not fear that they will appear as anything but good titles. If they seem otherwise, it's probably because you've worked on them so long they have lost their sparkle—for you.

Q. The other night I made some positive titles and upon developing them I found a large black spot near the center of the field for which I cannot account. I have been making titles for years, but this is the

first time anything like this has happened. — N. U., Grand Island, Neb.

A. My guess is that somewhere near your titler was a third light, perhaps in the ceiling or in a floor lamp near at hand. The light from this third source was magnified by your auxiliary lens onto the title card, causing your black spot. Probably moving this odd light as little as six inches to your right or left would have ended this trouble, and although you may never experience it again, it is best to turn out all room lights except those actually in use.

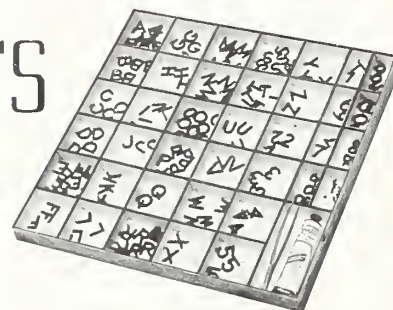
Q. In trying a typewriter shot recently it was my intention to have the typewriter type out the letters as the camera made the exposure. However, the paper was so badly over-exposed that the letters could not be seen. But when I exposed less, the typewriter was under-exposed. I've seen shots like this so know it is possible. What am I doing wrong? — L. E. C., Pensacola, Fla.

A. Besides placing your lights more carefully, so that the concentration falls on the typewriter instead of the paper, I would suggest you use colored paper in the typewriter, either blue or yellow, and more important than either of these a new, heavily inked, black ribbon. But the colored paper, I am sure, will end that glare.

Q. Can a lap dissolve be made with positive film? It would seem the fades would act just the opposite, since everything else is just reversed with this emulsion. How can dissolves be made, if at all? — B. S. W., Wauwatosa, Wis.

A. Inasmuch as positive film is being widely used both for regular filming and for shooting titles where the film will be developed instead of reversed, the answer to your question can be both yes and no.

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I have been shooting movies (length of time)

My equipment is: 8mm 16mm

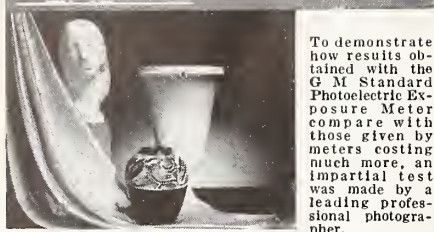
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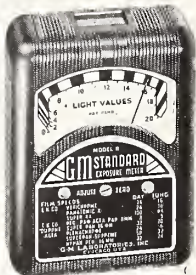


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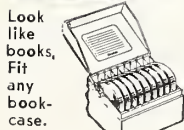
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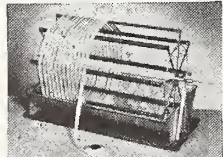
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"Yes, if you refer to use of positive film for shooting pictures and where the film is to be reversed. The procedure for making dis-solves would not differ from that used when filming with regulation reversal film.

No, if you refer to use of positive film in the making of titles. In the straight development of positive film, the film actually becomes a negative; values are reversed. The black

lettering on title cards becomes white and the white card surface appears black. To make fades when shooting positive titles, you open the lens to fade out and close the lens to fade in—just the reverse from reversal film procedure.

Having over-exposed the emulsion to gain the fade-out, it is impossible to wind-back the film and obtain an image on this pre-exposed area for a lap-dissolve.

Movie of the month . . .

• Continued from Page 366

terior, and for the closing sequences, scenes of Father Dean performing rituals of the church before the main altar. Father Dean had fallen ill just before the Dedication was to take place, was confined to his bed, and thus obliged to remain away from the one great event that was to crown his life's work.

A high point in the filming is the sequence depicting the blessing of the Cathedral bells high in the tower of the edifice. A colorful sunset shot brings the picture to a close.

Not only did Morgan choose an interesting subject for his filming, but his artistry achieves greatest prominence in his camera work. His composition is indeed among the best ever to come before reviewers and exposure and focus is so consistently good as to par the best professional color achievement. Because of the excellent depth of focus obtained, we feel compelled to mention the equipment employed. Morgan filmed the greater part of the production with a model 25 Cine Kodak. Also employed, manned by friends of Morgan, were a Keystone 8 mm. camera fitted with an f/2.7 lens and a Filmo "Eight" fitted with an f/1.9 lens.

By this time, of course, to mention that the editing and titling of this picture are also excellently done is to revert to repetition. More interesting perhaps is Morgan's account of his highly successful filming

undertaking which follows:

"Last October 1st and 2nd the new Queen of the Holy Rosary Cathedral of Toledo was dedicated and during that two-day function many of the church dignitaries, not only of the United States but of Canada, were present. It was my good fortune, with the help of two of my amateur movie fan friends, to be able to get about 200 feet of Kodachrome pictures of the exercises and processions outside of the cathedral.

"The cathedral, one of the finest in this country, is so vast in its proportions that movie taking inside, with its ordinary illumination, was impossible and since no provision was made to step up the interior lighting, it was impossible to film the functions which took place therein.

"This left me with pictures of a great historical event which in themselves, it seemed to me, could not be made into a satisfactory movie.

"One night shortly after the films had been returned from Rochester, I was reading HOME MOVIES Magazine and mulling over in my mind what to do with them to make a picture more complete. Various ideas came to me but each one in turn was rejected until at last I asked myself this question: 'Why not use the dedication pictures as a nucleus around which to build a story of the cathedral and its builder—The Monsignor?' During the past twelve years I have seen this cathedral, under

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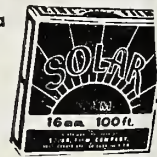
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the guiding hand of Monsignor Dean, grow from a bare shell of four walls to a magnificent edifice.

"The more I toyed with the idea, the greater the possibilities seemed. However, to convert my idea into a reality, I needed the utmost cooperation of the Monsignor without his realizing at once just what I was about. This he gave me, and the picture was better than 90% complete before I had to let him know what I was doing. In other words, I just needed shots of himself to complete the film. He was shown the picture at a dinner party comprised of his immediate friends and was so impressed and touched by the tribute paid, that he willingly posed.

Photographically, because of the location and the vastness of the cathedral, it is impossible to get a single full shot of the exterior of the structure. Hence, the large number of angle and close up shots of its more important structural features. Two vertical pans of the facade are included and both of these could have been made better if the camera could have been used farther

away, which was not possible. Further, because of its vastness and inadequate illumination for photographic work, it was necessary for me to use my ingenuity to obtain pictures of the interior fresco work.

In preparation of the dedicatory services, Monsignor published two very elaborate brochures — one of which contained color photographs of the frescoes. The photographs were made from 8x10 Kodachrome negatives. I obtained possession of these negatives, backed them up with a 1/4 inch panel of frosted glass and backlighted them with two No. 1 photoflood lamps, using stops f9 and f11.

The larger views 10 inches in width by 7 1/2 inches high and 8 inches in width and 6 inches high were reproduced upon a Brown Precision Titler. Sectionalized pictures, such as those of the Apse Fresco, were taken by using a Cine Typewriter Titler with the camera mounted upon it and the title end placed directly against the Kodachrome negative backed up by the frosted glass and backlighted.

Some of the exterior shots were also done in this manner from a negative of the facade.

The pictures of the three Toledo bishops shown at beginning of the film were photographed from oil paintings, using six No. 2 photoflood lamps with stop f3.5.

The taking of the pictures of the swinging bell in the belfry and of Monsignor blessing the bells also required some ingenuity inasmuch as the natural illumination therein (for it was raining outside) was too low to indicate upon the light meter, although some was definitely present. Four No. 2 photoflood lamps were used and the shots were made with stop f2.7 without a daylight filter. These scenes, therefore, have a slight bluish cast which, those who have seen them say, adds to the picture rather than detracts from it.

The story woven throughout the picture is chronologically true, and I have attempted therein to give credit to the man who built the magnificent structure, the Cathedral, for which all Toledo is deeply proud.

Design for a wedding movie . . .

• Continued from Page 372

Friends occupied pews in the background, and lighted candelabra illuminated the aisles. Medium and closeup shots followed, picturing the entire ceremony.

So impressed were the bride and groom over the results of this filming they prevailed upon Rafferty to shoot additional scenes showing them in their new home and picturing the many gifts received from their friends. Rafferty went a step further. He suggested that a complete story be filmed that would picture their betrothal, include the wedding scenes, and wind up with a laugh at the finish. All set to work upon a story and in due time an excellent script was written, locations chosen, and the bank roll tapped for additional rolls of Kodachrome.

Within a few weeks,

filming of the additional scenes was completed. Pat Rafferty bent over his editing board many evenings thereafter cutting and splicing until 'way past midnight. Nora, his wife, executed the title cards in color and soon these were filmed and cut into the picture. The following evening, the newlyweds were called to the Rafferty home for a preview of the picture and this is what they saw:

The picture opened with an attractive main title lettered in yellow over a blue background. This was followed by a series of credit titles, each melting smoothly into the other in a series of lap-dissolves.

In the first scene, the young couple are shown walking happily along an interesting lane in the

country and this is followed by several similar shots, each a scenic gem. Rafferty exhibits excellent taste and composition ability in the manner in which he framed the scenes of this sequence. There's a shot from a low angle showing the couple on a footbridge as they stop, hold hands, and embrace—the first hint that they are lovers.

Soon the couple pause to rest, and at this point, Rafferty moved in, in two camera set-ups to catch, in a full closeup, the placing of an engagement ring by the young man upon his sweetheart's finger. After an embrace, the couple resume their walk through the country side and a fade closes this sequence.

The second sequence embraced the announcement of the wedding. The first

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scene shows invitations being addressed and mailed, followed by a closeup of the invitation. A lap dissolve introduces a closeup of the wedding date on a calendar which dissolves to a closeup of the face of a clock showing the time of day. Note how professional is the treatment of this transition introducing the wedding date and scenes of preparation which follow.

The next scenes show the bride-to-be in her boudoir being made ready for the ceremony. Attendants are arranging her hair, buttoning her gown, etc. There's a cut at this point to the groom in his dressing room. He whistles as he runs an electric razor over his beard. After dressing, he sits on the edge of his bed to reflect a moment. A dissolve at this point introduces scenes showing what he is thinking. He visualizes the freedom he is about to forfeit. He sees himself washing dishes while his wife naps on the sofa and when he hurries with his chores and attempts to sneak out of the house, his wife awakens abruptly to call him back and persuades him to stay in for the evening.

Fading back to the contemplative groom, he rises, dons coat and exits from the room. A flash back to the bride-to-be shows her to be ready too, and as she exits from her boudoir, the picture dissolves to the wedding sequence, already described.

Following the ceremony are scenes of the reception—friends gathered at the bride's home; the bride cutting the wedding cake; and of the bride and groom escaping by a side door. Another dissolve at this point introduces the couple arriving at their own cottage. The first scene is shot indoors with the camera picking up the couple as the door is opened. The husband carries his bride across the threshold, kisses her, and then together they examine the host of gifts awaiting them on a nearby table.

Feigning fatigue, both relax on a nearby divan and the husband glancing at his watch, suggests it is time to retire. The

couple proceed to their bedroom and close the door after them. But only for a moment. The door reopens and a closeup at this point shows the husband tacking the certificate of marriage on the door and then, over it, he hangs a sign bearing the words, "Do Not Disturb." The picture closes with a title, "... and they lived happily ever after."

As yet, we have made no mention of another highlight of this amateur movie—the recordings cued to the picture. The opening scenes showing the lovers strolling through the countryside are accompanied by strains of an excellent recording of "I'm Falling In Love With Someone." The scenes depicting the groom and bride-to-be preparing for the wedding are accompanied by playing of the recording of "Bridal Charms." And when the sequence picturing the reflections of the groom into his future is screened, it is accompanied by a passage from the recording of "The Prisoner's Song!"

Scenes of the ceremony, of course, are accompanied by strains of the "Wedding March" and "I Love You Truly." The scenes that follow are screened in accompaniment with the recording, "Maria Aleana," and "A Hot Time In the Old Town Tonight" plays with the closing shots showing the couple retiring.

Exceptionally well photographed, titled and edited, the plot of "The Old, Old Story" offers suggestion for others planning a wedding movie. As one may easily see, the story idea not only offers opportunity to picture wedding scenes with a different treatment, but such a picture easily becomes the cornerstone on which to build a movie biography of all future events of the stars of the picture—the bride and groom.

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Making movies that pay their way . . .

• Continued from Page 367

ized in filming miniatures and have turned it to account in supplying well to do amateur fans with special effects along this line.

On the other hand, the amateur who moves around a good deal, and who has the habit of shooting everything he sees that is interesting and out of the ordinary can build up a stock library of scenes which are salable to others. This includes storms, tornadoes, snow, wrecks, accidents, fires, athletic contests, odd characters, parades and so on. Such a list should be catalogued and the list circulated among all nearby cinematographers possible. Your local camera supply store will co-operate as a rule, acting as sales agent. In this way you will soon get your service before practically every prospect in the locality.

The newest field in which profits may be made for the amateur is the documentary film field. Promotional-educational pictures as well as "safety" films for town, city or county governments, or chambers of commerce, money raising committees, or other institutions come under this class. They are not only interesting subjects if rightly handled but they are interesting to produce, requiring imagination and camera sense.

Of course, with the number of home movie theaters increasing daily from coast to coast, many amateurs have visions of at least partially making their pictures pay their way by charging a "gate." But everything here depends upon, first, the quality and pretentiousness of your productions, the admission fee you can hope to get, and the attendance possibilities. Quite as much promotion (comparatively speaking) is needed as in the case of ballyhooing Hollywood features. If you prove that you can make good pictures there should be small difficulty in getting your "house" full. But, good pictures must be coupled with aggressive advertising

locally, and some co-operation on the part of friends and neighbors and Parent-Teacher groups.

Some amateurs seeking cash returns by this means show their own productions along with rented professional reels, cartoons, scenics and novelty shorts. This is one way to get paying audiences for your own pictures, and at the same time making a fifteen or twenty cent admission justifiable.

Then, too, the amateur who is adept at story and script writing can sell his ideas and continuities to other "fans" who have no such skill or experience but whose interests lie mainly in direction, production and camera work.

There is some money to be made in screen-testing. In every locality there are scores of people who think they are movie material or who have children "just as good as Shirley Temple." Tests at a few dollars each will help provide funds for the amateurs' hobby. Such

tests should always be built around simple dramatic action and not be merely close-ups of the portrait type.

There is also a growing demand among commercial picture producers in large cities for 16mm footage made at distant points. An example is the request of a large Steel corporation, published in the July issue, for amateurs to furnish scenes of bakeries and bakery equipment in several cities from coast to coast.

Frequently where the picture is a silent one, a qualified amateur on the spot can shoot the needed scenes and realize as much as 50 cents a foot for it. He will, of course, be limited in the interiors which he can adequately light. But many needed pictures are of the outdoor variety, such as orange or lemon groves, mining properties and so on.

Truly, the day of opportunity for ambitious amateurs is here. And why should he not make his hobby pay—if he can!

Candid comments . . .

• Continued from Page 373

in this department is the lack of more frequent change of camera set-up as suggested above.

Editing: A nice job of cutting and editing. Unfortunately, of course, there were not more closeup shots to work with.

Titling: Good composition and well photographed.

Recordings: The recordings selected for the musical background to be played with projection of this picture were well chosen and do much to increase story interest.

"WANTED, LIFE" ★★★
400 Ft. 16 mm. Kodacrome—By V. L. H.

Continuity: This is a crime story, depicting the fate of a modern bandit. The picture opens with bandit, gun in hand, backing out of a restaurant he has just robbed. A policeman, happening along,

gives pursuit. The bandit opens fire, killing the officer, then escapes in officer's car.

The balance of the picture is a succession of chase scenes with the state police in pursuit of the bandit who eventually abandons his car near a railroad track and attempts to hide among a string of freight cars. The chase continues with the bandit fleeing to nearby hills where, protected by huge boulders, he engages his pursuers in gunfight. The bandit is fatally wounded and the final scenes show him rolling down the mountain side to his death.

There is a slowing up of continuity at the beginning due to the prolonged shots of the bandit escaping in the car. It would have been much better to omit

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some of these scenes and cut back to the scene of the crime, showing the resultant action there, the calling of state police, etc. Also scenes of police spotting bandit on freight cars was not well staged as it is too obvious bandit should have known officers' positions because of his vantage point.

Photography: The camera work on this picture is exceptionally good. Exposure is consistent and camera angles are always good.

Editing: Chief suggestion for bettering editing of this picture would be cutting in action that takes place at restaurant immediately after shooting of officer.

Titling: Nicely executed are the main and credit titles which were superimposed over moving scenic backgrounds.

"VACATION 1940" ★★★
350 Ft. 16 mm. Kodachrome—By F. N. K.

Continuity: A simple but effective idea ties this picture together and gives it life. It is a record of a vacation of a man and his wife and their chow dog taken in the mountains. After the locale is established in the opening scenes, the camp site is pictured with the husband chopping wood and the wife preparing lunch.

After luncheon, the wife

asks her husband to join her in a hike. He declines, preferring to fish in a nearby stream. The camera then follows the wife and the dog as they hike along mountain trails. But instead of the camera first picking up the scene and then showing the woman and dog walking into it, the camera follows them into each scenic gem, injecting a very professional effect to the picture.

The idea of the man preferring to fish while his wife and dog hike, prevails throughout the picture for the obvious reason that the man had to handle the camera.

Photography: Good exposure, nice composition and smooth camera handling mark the photography of this picture as above average.

Editing: Is very good. The opening shot of a beautiful mountain creek, was a bit too long. Rest of picture was edited to a nice tempo in keeping with the subject. As a result the picture gives the impression that the makers had an enjoyable and restful vacation.

Titling: Was effective and competent. Main title could have been just a little more elaborate. Use of larger letters would have helped.

Opportunities in Documentaries . . .

• Continued from Page 375

by the film producer. Many films of this nature depend sometimes upon a vocal narrative to tie the film together, which, of course, is better than none at all; but the average amateur, with no sound recorder at his command, injects continuity into the film itself and leaves the rest to explanatory titles.

To diverse a moment from the hard and fast rules of a good documentary, no producer can make such a film with all shots unposed. It is true many scenes are rehearsed and practiced. But these scenes are rehearsed for the camera and not for the audience. A scene of an In-

dian grinding corn, for example, is rehearsed to give the cameraman the best possible view or angle from which to light or photograph the subject. The method of grinding, the Indian's expression, etc., are not changed. As long as the authentic system of an operation remains unchanged in detail, it may be rehearsed several times for the cameraman until he is sure the scene will photograph correctly.

Also, the editor may take certain liberties with the film, such as changing the sequences, if by so doing, continuity is improved.

Unlike the theatrical film producer, the amateur

interested in documentary filming need only follow the rules already given. Many a movie enthusiast with little more than an intense interest in an important subject plus his movie camera and a few rolls of film, has made an interesting, human document of his subject for the screen.

In a field which is only now just coming into its own, far-seeing amateurs of today are getting in on the ground floor determined to make something of the opportunity.

Experimental Workshop...

• Continued from Page 377

lens has been unscrewed. two complete turns on a standard half-inch 8mm. universal focus lens will provide sharp focus of objects at a distance of one foot. One and a half turns for 1½ feet; and one full turn for two feet.

—Ralph H. Anderson.

Splicing Leaders

Users of bulk film who spool their own and encounter difficulty splicing on black or light-proof leaders will find this simple method will end their troubles. It eliminates necessity of scraping the emulsion. Instead, the leader is spliced to the film "back to back"—that is, glossy side to glossy side. All that is necessary is that both be held in perfect alignment during splicing.

You can make a splicing block for this purpose from a piece of wood and several small brads for alignment pins, or you may use your regular splicer. Simply trim ends of film in usual manner, making sure film lies on splicer with glossy side of leader facing glossy side of film. Apply touch of film cement and press the two together.

—Edw. H. Traten.

Dual Turntables! Electric Exposure Meters! Tripods! Trophies! In all—seventeen valuable prizes to be awarded in Home Movies' 1941 Amateur Contest. Better enter your film today! Contest closes September 30th. Read contest rules on page 379.

Directory of Amateur Cine Clubs

ALABAMA

BIRMINGHAM: Birmingham Home Movie Club (8mm)—Cliff Howell, Sec'y, Cliff Howell & Co., 2208 2nd Ave. N. Meets 2nd Tuesday and last Thursday each month.

ARIZONA

PHOENIX: Phoenix Movie Club—Fred T. Summerfield, Sec'y, 754 E. Culver St.
TEMPE: Tempe Cine Club (8mm and 16mm)—Howard Lindly, Sec'y, 103 E. 5th St. Meet 2nd Wednesday.

ARKANSAS

EL DORADO: The Camera Club of El Dorado (8mm and 16mm)—J. H. Holloway, Sec'y, 604 W. Hillsboro, St. Anne Apts. No. D.

CALIFORNIA

ALHAMBRA: La Casa Movie Club (8mm and 16mm)—H. P. Carnahan, 1004 E. Main. Meet 3rd Monday each month.
AZUSA: Sunkist Movie Makers of the San Gabriel Valley (8mm and 16mm)—Elbert B. Griffith, Sec'y, 708 E. Bonita Ave. Meet 1st Monday each month.

BERKELEY: Berkeley Amateur Motion Picture Club—Mickey Ambrose, Sec'y, 1719 E. 15th St., Oakland.

BURLINGAME: Peninsula Home Movie Club (8mm and 16mm)—Beatrice Bridges, Acting Sec'y, San Mateo J. C., Room 21. Meet 1st and 3rd Monday.

EL MONTE: Cine Club (8mm and 16mm)—Mrs. Peggie Leahy, Sec'y, Anderson Photo & Gift Shop.

EL SEGUNDO: South Bay Camera Club—Heath L. Martz, Vice-Pres., 314½ Virginia St.

FRESNO: Fresno Movie Makers—R. C. Denny, Sec'y, 750 Vassar Ave.

GLENDALE: Snicker Flicker Club (8mm and 16mm)—N. Johnson, Sec'y, 847 Pelanconi Ave.

HANFORD: Kings Camera Club—G. Meldrum, Pres., 206 W. Grangeville Blvd.

HAYWARD: Hayward Cinema Club (8mm and 16mm)—Harvey Reed, Jr., Sec'y, 230 Pearce St. Meet 2nd and 4th Thursdays.

HERMOSA BEACH: Amateur Movie Club of Hermosa Beach—Robert Balfour, Producer.

HIGHLAND PARK: Highland Park 8mm Club (8mm)—Howard Timmons, Sec'y, 4530 W. Avenue 41. Meet 2nd week of month.

HUNTINGTON PARK: Southeast Cinema Club (8mm and 16mm)—Paul Salzman, Sec'y, 6043 Pacific Blvd. Meets every 2nd Thursday.

INGLEWOOD: Inglewood Movie Club (8mm and 16mm)—Benton L. James, Sec'y, 411 W. Spruce St. Meet 1st and 3rd Fridays.

LOMITA: Lomita Cine Club—Baney C. Rieff, Sec'y, Box 652.

LONG BEACH: Long Beach Cinema Club (8mm and 16mm)—Raymond Fosholdt, Sec'y, 134 W. Broadway. Meet 1st and 3rd Wednesday each month at Y. W. C. A.

Valiant Productions—Robert Board, 1619 E. 14th St.

LOS ANGELES: Los Angeles 8mm Club (8mm)—Betty Barney, 138 N. Kilkea Dr. Meet 2nd Tuesday each month.

Los Angeles Cinema Club (8mm and 16mm)—Jack Shandler, Sec'y-Treas., 553 S. Western Ave. Meet 1st Tuesday each month.

Northeast Home Movie Club (8mm and 16mm)—D. C. White, Pres., 5632 N. Figueroa St. Meet 3rd Friday each month.

Southern Cinema Club (8mm and 16mm)—Bill V. Fisher, Sec'y, 3911 Missouri Ave., South Gate. Meet 4th Tuesday each month.

Southwest 8mm Club (8mm)—Mrs. T. H. Jeffers, Sec'y, 2920 W. 82nd St., Inglewood. Meet every 4th Tuesday.

LYNWOOD: Southern Cinema Club (8mm and 16mm)—Don Hunt, Sec'y, 3522 Firestone Blvd., South Gate, Calif. Meet 4th Tuesday each month.

NORTH HOLLYWOOD: North Hollywood Cine Club (8mm and 16mm)—Ted Knight, Sec'y, 4873 Lankershim Blvd. Meet 1st Tuesday each month.

NORWALK: The Tri City Movie Club (8mm and 16mm)—Bert P. Teets, Sec'y, 804 Pine. Meet 1st and 3rd Wednesdays of the month.

OAKLAND: Bay Empire 8mm Movie Club (8mm)—R. J. Shattock, Sec'y, 4132 Opal St. Meet 2nd and 4th Wednesday of month.

The Greater Oakland Motion Picture Club (8mm and 16mm)—B. F. Pratt, Sec'y, 2039 Shattuck Ave., Berkeley. Meet 2nd and 4th Monday each month.

The Movie Crafters (8mm and 16mm)—Mrs. Clarence L. Brooks, Sec'y, 363 Orange St. Meet Piedmont Hotel, 3451 Piedmont Ave., each 3rd Monday.

PASADENA: Pasadena Movie Club (8mm

• Amateur movie makers interested in joining a cine club may make inquiry of the secretary of the club nearest their vicinity whose headquarters are given on this page.

If you are interested in forming a new cine club, HOME MOVIES will be glad to assist you. You are invited to write to the editors for free data that will be of assistance to you in organizing a club.

Listing of additional clubs will be made in this directory from time to

time as the data is received from club secretaries. Every amateur cine club in the United States, Canada, and Mexico is invited to participate. Clubs not as yet listed are requested to furnish the necessary information for listing.

Stars indicate clubs from whom club-produced films are available to other clubs on exchange basis on payment of transportation charges.

This directory is another of HOME MOVIES' exclusive services for the amateur movie maker.

and 16mm)—Lloyd G. Rittenhouse, Sec'y, 748 S. Marengo Ave. Meet 3rd Wednesday each month.

POMONA: Pomona Valley Club—T. J. Hebert, 155 S. Gary St.

Shutter Snappers of Pomona Valley (8mm and 16mm)—J. M. Mauzy, Sec'y, 627 S. Reservoir St. Meet 1st Tuesday each month.

RED BLUFF: Tehame County Movie Club (8mm and 16mm)—Hank Schafer, Sec'y, 415 Madison St. Meet every 3rd Thursday of the month.

SACRAMENTO: Sacramento Movie Club (8mm and 16mm)—Willfred Meacham, Sec'y, c/o Associated Oil Company. Meet 1st Thursday of month.

Sacramento Movie Forum—Harold N. Richards, Sec'y, 2427 W. St.

Sierra Camera Club (8mm and 16mm)—John Pardee, Sec'y, 1207 K St. Meet 2nd Tuesday and last Thursday.

SAN DIEGO: Ryan Camera Club (8mm and 16mm)—A. C. Edmiston, 3553 Polk.

San Diego Cinema Club (8mm and 16mm)—G. E. Taylor, Sec'y, 4522 Utah. Meet 2nd and 4th Wednesdays each month.

SAN FRANCISCO: Cinema Club of San Francisco (8mm and 16mm)—Francis Hedrick, 89 Manor Dr. Meet 3rd Tuesday each month.

Cinmechanics Club of San Francisco—W. T. O'Dogherty, Sec'y, 1625 Lark St.

8-16mm Movie Makers (8mm and 16mm)—Margaret Bauer, 1080 W. 17th St. Meet 1st and 3rd Thursday each month.

Golden Gate Cine Club (8mm and 16mm)—Helen Hawkins, 666 Edinburgh St. Meet 1st and 3rd Wednesdays.

Sherman Clay Movie Club (8mm and 16mm)—Mrs. Kathryn Albin, 47 White St. Meet 3rd Wednesday each month.

Silver Screen Players of San Francisco (16mm)—Bette Byers, Sec'y, c/o Eric Mawson, 237 Woolsey St.

Westwood Movie Club of San Francisco (8mm, 9½mm and 16mm)—Eric Unmack, Sec'y, 1944 Ocean Ave. Meet last Friday each month at Community Building, Ocean Ave. at Granada Ave.

Western Union Movie Club (8mm)—L. W. Henry, Sec'y, 3260 Gough St. Meet 1st Tuesday each month.

SAN JOSE: San Jose Movie Club—Dorothy Weddle, Sec'y, 553 Irving Ave.

SANTA ANA: Orange County 8mm Club (8mm)—Jack Kahler, Sec'y, 1512 Dresser St.

8-16 Movie Makers—Thelma Heath, 1028 Hickory St. Meet 1st and 3rd Thursdays.

STOCKTON: Port Stockton Cine Club (8mm and 16mm)—K. R. Oliver, Sec'y, 345 N. San Joaquin. Meets 2nd and last Thursday of each month.

Stockton Cine Club—Harold Liddicoat, Sec'y, 11 S. Hunter St.

TORRANCE: Torrance Camera Club (8mm and 16mm)—C. E. Moses, 1872 218th St. Meets 2nd and 4th Wednesdays.

VALLEJO: Vallejo Movie Club (8mm and 16mm)—Adeline Boyle, Sec'y, 717 Amador St. Meet 1st and 3rd Mondays.

WHITTIER: El Rancho Camera Club (8mm and 16mm)—Mabel Beck, Sec'y, 2241 Valle Drive, La Habra. Meet at Murray Ranch, Whittier.

WILMINGTON: Wilmington Home Movie Club (8mm and 16mm)—Herman Moomaw, Sec'y, 218 W. Anaheim Blvd. Meet 1st Thursday after the 6th at 1562 Marine Ave.

COLORADO

DENVER: Bell Movie and Camera Club of Denver (8mm and 16mm)—E. H. Erodoy, Sec'y, 931 14th St.

Denver Cine 8mm Club—Preston Hopkins, Sec'y, 631 E. Colfax St. Meet 2nd Monday each month.

CONNECTICUT

BRIDGEPORT: Monogram Movie Club.

BRISTOL: Bristol Cinema Club—Earle H. Sparks, Pres., 20 Good St. Meet 2nd Thursday each month.

HARTFORD: Hartford Amateur 8mm Camera Club (8mm)—George McGauley, Sec'y, 1214 Main St.

Harmony Cine Mats (8mm)—Paul Quintin, 169 Madison St.

Nutmeg Film & Reel Club—J. Philip Earley, Sec'y, 138 Main St.

MANCHESTER: The Manchester Cinema Club—Mrs. Thos. Hooley, Sec'y.

NEW BEDFORD: Greater New Bedford Movie Club—Percy Lord, Sec'y.

NEW HAVEN: The 8mm Movie Club of New Haven (8mm)—Syd Sidebottom, Sec'y, 29 May St., West Haven. Meet 3rd Tuesday each month.

NORTH GROSVENORDALE: Thompson Cinema Club (8mm and 16mm)—Ray Carignan, Sec'y. Meet 4th Wednesday each month.

STAMFORD: Stamford Club (8mm and 16mm)—George A. Valentine, Sec'y, 398 Hope St., Glenbrook. Meet 3rd Monday each month.

TORRINGTON: Torrington Cinema Club.

WATERBURY: Brass City Chapter No. 3 Reel Fellows Club, 31 Laurel St., Waterbury, Conn.

DISTRICT OF COLUMBIA

WASHINGTON: National Capital Cinema Club (16mm)—Geo. D. Lane, 738 Munsey Bldg. Meet 2nd Thursday.

Washington Society of Amateur Cinematographers (8mm and 16mm)—Theodore H. Sarchin, 5723 1st St. N.W. Meet 1st and 3rd Mondays.

Washington 8mm Club—Milton J. Pike, Sec'y, 1905 Locust Grover, Silver Springs, Md. Meet 2nd Wednesday each month.

FLORIDA

GAINESVILLE: Orange State Camera Club Earl Jernigan, Pres., Box 587. Meet every other Tuesday.

JACKSONVILLE: Jacksonville Movie Makers (8mm and 16mm)—350 St. James Bldg. Frank M. Linville, 424 W. 17th St.

MIAMI: Miami Movie Makers—J. Mendelson, Pres., 2239 S. W. 21st St.

GEORGIA

ATLANTA: Atlanta Movie Club (8mm and 16mm)—Douglas Cone, Sec'y, P. O. Box 74, Station C. Meet 1st and 3rd Friday each month.

THOMASTON: Thomaston Movie Club—16mm and 8mm)—J. Lee Abernathy, Sec'y, 308 W. Main St. Meet every other Sunday.

TERRITORY OF HAWAII

HILO: The Family Movies Club—P. O. Box 106.

HONOLULU: Honolulu Amateur Cinema Club (8mm and 16mm)—Francis Williams, 4740 Farmers Rd. Meet 1st and 3rd Tuesday each month.

IDAHO

BOISE: Boise Camera Club (8mm and 16mm)—Mabel M. Sturgis, Sec'y, 1505 N. 15th St. Meet 1st and 3rd Tuesday each month.

NAMPA: Nampa Movie Club (8mm and 16mm)—Art French, Sec'y, c/o Northwest Photo Shop. Meet 1st Monday.

ILLINOIS

BERWYN: Suburban Amateur Movie Club (8mm and 16mm)—John Triska, Sec'y, 2415 S. Highland Ave. Meet 1st and 3rd Mondays each month.

CANTON: Canton Movie Camera Club (8mm and 16mm)—Lafe Drury, Sec'y, Main and Walnut. Meet 2nd and 4th Mondays.

CHICAGO: Camera Adventurers' Club (8mm and 16mm)—Mrs. Leslie Lehman, Sec'y, 4933 N. California.

Chicago Cinema Club (8mm and 16mm)—Isidore Vise, Pres., 20 No. Wacker Dr. Meet every Thursday night.

Chicago Cinematographers—S. F. Warner, 1538 Marengo Ave., Forest Park. Meet 1st Tuesday each month.

Circle Camera Club, 1400 N. Clark St. (8mm and 16mm)—E. J. Eiges, Sec'y. Meet every 4th Wednesday.



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Directory of Amateur Cine Clubs

—CONTINUED—

ILLINOIS—(Continued)

Commonwealth Edison Camera Club—Arnold R. Hatch, 72 W. Adams St., Room 737.
Lane Tech Movie Club—A. P. Hefflin, Sec'y, 2501 Addison St.
Metro Movie Club of Chicago—Kenneth L. Harbour, 1440 Thorndale Ave.
Shutter Snapper Club—Faith Church, Pine and Augusta.
Southeast Cine Club (8mm and 16mm)—B. Fox, Sec'y, 6900 Jeffery Ave. Meet 2nd and 4th Mondays each month.
South Side Cinema Club—Alice M. Stigers, 3825 W. 66th Pl.
Triangle Cinema League of Chicago (8mm and 16mm)—Leo Brooks, Sec'y, 1528 S. Harding Ave. Meet Sunday afternoons, once or twice a month.
Twin Eight Cinema Guild (8mm)—Charles Byron McDaniel, Sec'y, 737 N. Michigan Ave.
Westlawn Cinema Club—Walter Sengstock, Sec'y, 1517 S. Kostner Ave.
Windy City Movie Club (8mm)—E. A. Moore, Sec'y, 1736 N. Mason Ave. Meet last Thursday each month.
HOMEWOOD: 3H Camera Club, Movie Division—George Durand, Sec'y, 1750 Linden Rd.
OTTAWA: Ottawa Cine Club—C. F. Grover, Sec'y.
PARK RIDGE: Park Ridge Camera Club—Mrs. E. O. Gale, Sec'y, 9 S. Chester.
PEKIN: Pekin Cinema Club (8mm and 16mm)—Howard E. Miller, Sec'y, Box 262. Meet every other Monday night.
PEORIA: Peoria Cinema Club, Inc. (8mm and 16mm)—Mrs. H. C. Rodenhouser, Room 805 Alliance Life Bldg. Meet every 3rd Tuesday.
ROCKFORD: Rockford Movie Makers (8mm and 16mm)—Betty Knudson, Sec'y, 1411 4th Ave. Meet 1st Monday each month.
ROCK ISLAND: Tri-City Cinema Club (8mm and 16mm)—Albert N. Mueller, M.D., 550 26th St. Meet 4th Friday each month.

INDIANA

EIKHART: Conn Camera Club—Florindo Viti, Sec'y, Conn Entertainment and Athletic Ass'n.
FORT WAYNE: The Fort Wayne Movie Club (8mm and 16mm)—L. R. Brandeberry, Sec'y, 1406 Kitch St. Meet 2nd Monday each month.
GREENCASTLE: Greencastle Camera Club—Lloyd Messersmith, Pres., 422 Anderson St.
HAMMOND: Calumet Movie Makers (8mm and 16mm)—Gladys Patrick, Sec'y, 5411 Price Pl. Meet every 3rd Monday.
INDIANAPOLIS: Indianapolis Amateur Movie Club (8mm and 16mm)—Alfred E. Kaufman, Sec'y, 4623 N. Arsenal Ave. Meet 1st and 3rd Wednesdays each month.
Indianapolis Bell Camera Club (8mm and 16mm)—E. J. Rohrmann, 2242 Union St. Public Service Company Camera Club—James Genders, Sec'y, 4935 W. 11th St. Super-Art Productions of Indianapolis—W. Stuart Bussey, 17 E. St. Joseph St.
VINCENNES: Vincennes Camera Club (8mm and 16mm)—Robert M. Johnson. Meet 1st Thursday.

IOWA

DES MOINES: Y. M. C. A. Movie and Camera Club (8mm and 16mm)—Mrs. Geo. W. Cushman, Sec'y, 3425 Witmer Pkwy. Meet 2nd and 4th Tuesdays.
NEWTON: Newton Amateur Cinema Club (8mm and 16mm)—Merlin D. Willis, Sec'y, Box 665. Meets 2nd Monday each month.
SIOUX CITY: Amateur Cinema Club of Sioux City (8mm and 16mm)—Carl Gustafson, Jackson Hotel. Meet 3rd Tuesday each month at Hunt School.

KANSAS

PRATT: Camera Club (16mm and 8mm)—Benjamin F. Henry, First Presbyterian Church.
WICHITA: Wichita Amateur Movie Club (8mm and 16mm)—Miss Juanita Priboth, Sec'y, 3916 E. Lewis.

KENTUCKY

BOWLING GREEN: Bowling Green Camera Club (8mm and 16mm)—E. J. Lowry, Vice Pres., Movie Division, 1212 E. 10th St. Meets 4th Wednesday.
COVINGTON: Northern Kentucky Cine Club (8mm and 16mm)—Fred Londweh, Sec'y, 1056 Gramp St.
LOUISVILLE: Louisville Movie Club—Harold Rhodenbaugh, Courier Journal.

MARYLAND

PARKVILLE: Parkville Amateur Cinema Club (8mm and 16mm)—G. E. Aro, Sec'y, 2806 Linwood Ave.

MASSACHUSETTS

ATTLEBORO: Attleboro Movie Club—Francis P. O'Neill, 37 Pleasant St.

BOSTON: Boston Cinamateur Club (8mm and 16mm)—5 Dartmouth St. Meet 2nd and 4th Mondays.

HOLYOKE: Prospect Movie Camera Club (8mm and 16mm)—Henry M. Bader, Sec'y, 19 Charles St. Meet 1st Monday each month.

LOWELL: Lowell Amateur Cinema Club—Leslie R. Lawson, Sec'y, 311 Westford St.

LYNN: Greater Lynn Camera Club, Movie Division—Max Hurwitz, Sec'y, 46 Central Square.

NEW BEDFORD: Greater New Bedford Movie Club—Jim Whittaker, Sec'y.

PITTSFIELD: Berkshire Museum Camera Club (8mm and 16mm)—A. C. Hindle, Sec'y, 19 North St. Meet 2nd Wednesday each month.

SOUTHBRIDGE: Southbridge Amateur Movie Makers Club (8mm and 16mm)—Joseph R. Seremet, Sec'y, 124 Highland St. Meet 2nd Friday each month.

MICHIGAN

BATTLE CREEK: Photographic Society of Battle Creek (8mm and 16mm)—Neil E. Elliott, Sec'y, 215 Fairfield Ave.

DETROIT: Detroit Society of Cinematographers (8mm and 16mm)—Ruth Mulvena, 12663 Roselawn Ave. Meet 4th Monday each month at McGregor Library.

FLINT: Flint Amateur Movie Club (8mm and 16mm)—Eunice H. Knapp, 1703 Detroit St. Meet 1st Wednesday each month.

GRAND RAPIDS: Grand Rapids Amateur Movie Club (8mm and 16mm)—C. A. Storm, Sec'y, 1026 Thomas S. E. Meet 1st Tuesday each month at 52 Monroe Ave.

JACKSON: Jackson Amateur 8mm Camera Club (8mm)—Lila O. Redinger, Sec'y, 1040 S. Jackson St. Meet 3rd Friday each month.

KALAMAZOO: Kalamazoo 8mm Cinematographers (8mm)—Grant Kinch, Pres., 806 S. Park. Meet 1st and 3rd Thursdays.

LANSING: Capitol Movie Club (8mm and 16mm)—Frank Weinert, Sec'y, 200 S. Magnolia. Meet 2nd Monday each month.

Lansing Amateur Movie Club (8mm and 16mm)—R. Briggs, Sec'y, 316 Leslie St. Meet 1st and 3rd Wednesdays.

LAPEER: Lapeer Cinema Club (8mm and 16mm)—Peter Skeberdis, Sec'y, 1665 Imlay City Rr. Meet 3rd Tuesday of each month.

PONTIAC: Pontiac Amateur Cinematographers (8mm and 16mm)—Wilton J. Jones, 583 E. Tennyson. Meet 1st Monday each month.

SAGINAW: The Saginaw Movie Club (8mm and 16mm)—Clarence R. Kreuger, Sec'y, P. O. Box 671. Meet every other Thursday.

ST. CLAIR: The St. Clair Camera Club—(8mm and 16mm)—S. A. Cartright, Vice Pres. Meet every 1st and 3rd Monday.

MINNESOTA

AUSTIN: Austin Camera Club (8mm and 16mm)—Lon Enochson, Sec'y, 205 N. 2nd St. Meet 2nd Tuesday each month.

MINNEAPOLIS: Minneapolis Octa Cine Guild (8mm)—A. F. Buckles, Sec'y, 5418 Edgewater Blvd. Meet last Tuesday each month.

Minneapolis Cine Club (8mm and 16mm)—Dr. Reinhold Ericson, Sec'y, c/o R. A. Riebeth, P. O. Box 22, Commerce Station, Minneapolis.

Suburban Cine Club (8mm and 16mm)—C. Manly Berry, Sec'y, 1523 Brook Ave. S.E. Meet last Thursday each month.

The Gopher Amateur Movie Club (8mm and 16mm)—Mrs. Norma Sjoquist, 4400 Nawadaha Blvd. Minneapolis, Minn. Meet last Friday each month.

ST. PAUL: Gopher Movie Club (8mm and 16mm)—Mrs. L. T. Thiets, Sec'y, 580 Wentworth. Meet last Friday of each month.

Metropolitan Cine Club (8mm and 16mm)—Dr. M. Martinean, Sec'y, 6 W. 6th St. Meet 1st and 3rd Wednesday each month.

St. Paul Amateur Movie Makers (8mm and 16mm)—Walter Gayman, Sec'y, 314 W. Kellogg Blvd. Meet 1st and 3rd Tuesday each month.

MISSOURI

KANSAS CITY: The Jayhawk Movie Club (8mm and 16mm)—J. B. Elling, Jr., Pres., 710 Minnesota Ave.

Kansas City Cinema Club (8mm and 16mm)—Mrs. John C. Sherard, Sec'y, 2450 Agnes St. Meet 2nd and 4th Wednesdays.

ST. JOSEPH: St. Joseph Amateur Movie Camera Club (8mm and 16mm)—Ruthanna Beard, Sec'y, 610 E. Missouri Ave. Meet 2nd and 4th Wednesdays.

ST. LOUIS: Amateur Motion Picture Club of St. Louis (8mm and 16mm)—Miss Eloise Koch, Sec'y, 2738 Accomac St. Meet 2nd Wednesday each month.

MONTANA

BILLINGS: Billings Movie Club—Louis M. Moos, Sec'y, 311 Wyoming.

NEW JERSEY

BAYONNE: Bayonne Cine Club (8mm and 16mm)—Thos. A. Dolan, Sec'y, 232 Danforth Ave., Jersey City. Meet 2nd and 4th Fridays.

CLIFTON: Clifton Cinema Club (8mm and 16mm)—J. G. Elgersma, Sec'y, 43 Sears Pl.

EAST ORANGE: Cinema Club of the Oranges (8mm and 16mm)—Gordon T. Butz, Sec'y, 480 Clifton Ave., Newark. Meet 3rd Friday each month.

LINDEN: Linden Cinema Club (8mm and 16mm)—Barbara Cohen, Sec'y, 4 University Circle. Meet 2nd and 4th Thursdays.

MAPLE SHADE: The Wedgewood-Draper Club (8mm)—William Hoover, Sec'y. Meet 2nd and 4th Wednesdays.

MAPLEWOOD: The Maplewood Amateur Movie Club (8mm and 16mm)—Mrs. Fred W. Miller, Sec'y, 13 Rynda Rd.

MILLBURN: Gibraltar 8mm Club (8mm)—M. H. Sanders, 85 Greenwood Dr.

NUTLEY: Cinemen Club of North Essex (8mm and 16mm)—J. E. Nestell, Sec'y, 18 Shepard Pr. Meet 3rd Thursday each month.

PASSAIC: Passaic Y. M. C. A. Cinema Club.

TRENTON: Trenton Movie Makers (8mm and 16mm)—Jules Y. Shein, Sec'y, 521 S. Warren St. Meet either 1st or 2nd Friday each month.

NEW YORK

ALBANY: Albany Cine Camera Club (8mm and 16mm)—A. J. Young, c/o Albany Hdwe. & Iron Co. Meet 2nd Tuesday each month.

BINGHAMTON: Cinema Club of the Triple Cities—Edwin Moody, Sec'y.

BRONX: Bronx Amateur Cinema Club (8mm and 16mm)—Nicholas H. Zella, Sec'y, 384 E. 193rd St.

BROOKLYN: Brooklyn Amateur Cine Club—Irving Pollock, Pres., 91-01 64th Rd., Rego Park, L. I. Meet every two weeks.

Brooklyn Chapter No. 1 of Reel Fellows (8mm and 16mm)—Fred Beraud, Pres., 1535 78th St.

BUFFALO: The Amateur Cinema Club of Buffalo (6mm and 16mm)—Howard E. Evert, Sec'y, 276 Middlesex Rd. Meet 2nd Monday each month.

Niagara Cinema League (8mm and 16mm)—K. N. Hadley, Sec'y, 103 Villa Ave. Meet 3rd Wednesday each month.

ELMIRA: Southern Tier Cinema Club (8mm and 16mm)—Wm. J. McCarthy, Sec'y, 504 Dewitt Ave. Meet last Friday each month.

ENDICOTT: I. B. M. Cine Club, (8mm and 16mm)—H. L. Read, Sec'y, International Business Machines Corp.

JOHNSON CITY: I. B. M. Cinematographer's Club—W. M. Muir, Pres., R.D. No. 2.

LONG ISLAND: Queens Cine Club (8mm and 16mm)—Jack Jacoby, 103-17 125th St., Richmond Hills, L. I.

MOUNT KISCO: Mount Kisco Cinemats (16mm)—Robert F. Gowen, Sec'y, Chilmark Park, Assinng, N. Y. Meet 1st Monday of each month.

MOUNT VERNON: Mount Vernon Movie Makers (8mm and 16mm)—N. W. Knight, Sec'y, 258 Westchester Ave. Meet 3rd Tuesday.

NEWBURGH: Newburgh Amateur Cinema Club (8mm and 16mm)—Robert S. Kelly, Sec'y, 217 North St. Meet 2nd Thursday each month.

NEW YORK CITY: Graphic Photo Guild—1924 Washington Ave. Nat Rosenthal, Recording Sec'y.

Imperial Motion Picture Club (16mm)—G. Jenny, Sec'y, 305 W. 72nd St. Meet every Sunday and Wednesday. Trafalgar 7-8669.

Metropolitan Motion Picture Club, Inc. (8mm and 16mm)—Robert M. Coles, Sec'y, 35 E. 20th St. Meet 2nd Thurs. day each month.

New York City 8mm Motion Picture Club—Walter C. Mills, 35 Park View Rd., Bronxville. Meet 3rd Monday.

Telephone Camera Club of Manhattan—Thos. G. Herendeen, Room 1958, 195 Broadway.

PEEKSKILL: Peekskill Sport Center, Inc., 830 South St.

ROCHESTER: Rochester Amateur Movie Club (8mm and 16mm)—D. W. MacFarlane, Sec'y, 52 Edgemond Rd. Meet 1st and 3rd Thursdays each month.

ROCKVILLE CENTER: L. I. Rockville Amateur Cinema Club.

SCHENECTADY: Schenectady Photographic Society Movie Group (8mm and 16mm)—E. H. MacMullea, Sec'y, 13

State St. Meet 1st Wednesday each month.

STATEN ISLAND: Staten Island Cinema Club (8mm and 16mm)—Frank E. Gunnell, Sec'y, 34 Colonial Court, West New Brighton. Meet 2nd Tuesday each month.

Staten Island Movie Makers (8mm and 16mm)—Harry S. Wilson, Sec'y, 34 Rokeyby Pl.

SYRACUSE: Syracuse Amateur Movie Makers (8mm and 16mm)—D. Lisle Conway, 111 Ruskin Ave. Meets every other Monday.

VALLEY STREAM, L. I.: Valley Stream Camera Club (8mm and 16mm)—John H. Trunk, Sec'y, 34 Cherry St. Meet 1st and 3rd Wednesday each month.

NORTH CAROLINA

MORGANTON: Morganton Camera Club, Movie Division—Edw. H. Hairfield, Jr., Sec'y, Box 793.

OHIO

AKRON: Buckeye Camera Guild (8mm and 16mm)—W. G. Marksity, Sec'y, 1080 Brown St. Meet every other Monday.

CLEVELAND: Aremac Club (8mm and 16mm)—W. J. Belinger, Sec'y, Box 2401, E. Elveland Sta. Meet every 3rd Thursday.

Cleveland Amateur Cinematographers (8mm and 16mm)—J. J. Worz, Sec'y, 3728 W. 136th St. Meet 1st and 3rd Wednesdays in Hotel Carter.

Cine Hobbyist Club (8mm and 16mm)—Mrs. R. Glazer, Sec'y-Treas., Central YMCA, Prospect and East 22nd St. Meet every Friday night.

COLUMBUS: Columbus Movie Makers—Arthur Robinson, Sec'y, 34 N. 3rd St.

DAYTON: Cinema Research Club (8mm and 16mm)—Edward A. Lucid, 1625 E. 4th St.

Dayton Cinema League—P. C. Beach, Sec'y, 2240 E. 5th St.

FINDLAY: Findlay Camera Club—Paul W. Miller, Sec'y, 402 S. Blanchard St.

GALION: Galion Camera Club (8mm and 16mm)—Mary Postance, Sec'y, 377 N. Market St. Meet 1st and 3rd Tuesdays each month.

HAMILTON: The Movie Makers Club—Clinton W. Bergen, Pres., 1269 Harmon Ave.

MANSFIELD: Mansfield Movie Club—Dr. L. B. McCullough, 78 Park Ave. W.

MOUNDSVILLE: Trojan Production Co.—Jacquelyn Rusen, Sec'y.

MOUNT VERNON: Mount Vernon Camera Club (8mm and 16mm)—Frank J. Van Vorhis, Sec'y, 306 N. Main St. Meet 1st and 3rd Tuesdays each month.

NEWARK: Y.M.C.A. Movie Makers (8mm and 16mm)—C. I. Grimm, Pres., Arcade Annex. Meet 1st and 3rd Wednesdays.

NORTH CANTON: North Canton Cinema Club (8mm and 16mm)—R. L. Wearstler, Sec'y, R. D. 6, E. Maple St. Ext. Meet 1st Friday each month.

SPRINGFIELD: Springfield Flicker Club—Alfred W. Schmid, Sec'y, 17½ W. Grand Ave.

TOLEDO: The Toledo Cine Club (8mm and 16mm)—517 Madison Ave. H. Kline, Sec'y, 4613 Whitford Rd. Meet 3rd and 4th Mondays.

WOOSTER: Wooster Amateur Movie Makers (8mm and 16mm)—Howard W. Keister, Sec'y, 218 W. University St. Meet 3rd Monday each month.

YOUNGSTOWN: Youngstown Amateur Movie Club (8mm and 16mm)—Fred Deiter, Sec'y, 52 Wesley Ave. Meet 1st and 3rd Mondays.

OKLAHOMA

NOWATA: Nowata Movie Club (8mm and 16mm)—Miss Thelma Hagan, Sec'y, 802 S. Peran St. Meet 1st Friday each month.

OKLAHOMA CITY: Movie Makers Club of Oklahoma City—Mary Francis, Sec'y, 312 Fidelity Bldg.

TULSA: Tulsa Am-mo Club (8mm and 16mm)—Ralph C. Crosby, Pres., 15 S. Sandusky. Meet 1st and 3rd Wednesdays.

OREGON

EUGENE: Cascade Lens and Screen Club (8mm and 16mm)—Lynn Harris, 1511 Moss St.

MEDFORD: Medford Movie Club (16mm)—Mrs. George E. Tucker, Sec'y, 37 Kenwood Ave. Meet 3rd Saturday.

NORTH BEND: Coos Bay Camera Club (8mm and 16mm)—Ernest Rollins, General Delivery.

Southern Oregon Cinema Club—W. Bernard Roberts, Pres., 922 Reddy Ave.

PORTLAND: Portland Cine Club, Inc. (8mm and 16mm)—Arthur E. Gibbs, Sec'y, 1925 N. E. Knott St.

PENNSYLVANIA

ALLENTOWN: Allentown Y. M. C. A. Cinema Club—Arl M. Hollenbach, Sec'y, 1229 N. 19th St.

EAST McKEESPORT: Amateur Cinematographers of East McKeesport (8mm and 16mm)—J. J. Carbaugh, 914 4th St., East McKeesport.

LEBANON: Lebanon Valley Camera Club (8mm and 16mm)—George Kline, Sec'y, 470 N. 4th St.

NORRISTOWN: Mrs. Mary Leonard, Sec'y, (8mm and 16mm), 618 De Kalb St. Meet every 3rd Monday.

PHILADELPHIA: 8-8 Club (8mm)—Mrs. Robert H. Connor, Sec'y, 6707 Linmore Ave. Meet 1st and 3rd Thursday each month.

*The 8-16 Movie Club—Harry G. Brautigam, Sec'y, 560 Marwood Rd. Philadelphia Cinema Club (8mm and 16mm)—George A. Pittman, Sec'y, 1808 E. Tulpehocken St. Meet 2nd Tuesday each month.

North End Cinema Club (8mm and 16mm)—R. C. Straka, Sec'y, 1711 Harper St., N. W. Pittsburgh. Meet 1st and 3rd Tuesdays of each month. North Borough's Y. M. C. A., 629 Lincoln Ave., Bellevue.

PITTSBURGH: Pittsburgh Amateur Cinema Club (8mm and 16mm)—Miss Rose Goldman, Sec'y, 319 Amber St. Meet 1st and 3rd Wednesday each month.

POTTSTOWN: Pottstown 8mm Movie Club (8mm)—Wm. J. Weiss, Sec'y, 874 N. Charlotte St. Meet 1st Tuesday each month.

READING: Berks Camera Club (8mm and 16mm)—L. K. Clouser, 410 N. 12th St. Meet 3rd Tuesday each month at 611 N. 11th St.

SCRANTON: Scranton Cine Associates (8mm and 16mm)—George Ecker, Pres., Traction Bldg., 234 Lackawanna Ave.

SUNBURY: Sunbury Amateur Cinema Club (8mm and 16mm)—David Lenker, Sec'y, 346 Chestnut St. Meet 1st and 3rd Mondays.

RHODE ISLAND

RHODE ISLAND: Providence Cine Club (8mm and 16mm)—Arthur M. Sharp, Sec'y, 1624 Smith St., Centredale. Meet 1st Wednesday each month.

SOUTH DAKOTA

SIOUX FALLS: Sioux Falls Amateur Cine Club—(16mm and 8mm)—H. E. Hanson Harold's, 308 S. Phillips Ave. Meet 1st Monday each month.

YANKTOWN: Yanktown Camera Club — Arthur J. Smith, Pres., 414 Capitol St.

TENNESSEE

JACKSONVILLE: Jacksonville Movie Makers, P. O. Box 56.

MEMPHIS: W. G. Snowden, Sec'y, Box 2073, DeSoto Station.

TEXAS

DALLAS: Dallas Cine Club (8mm and 16mm)—Mrs. E. B. Bryan, 411 S. Lamar St.

FORT WORTH: Movie Makers Club (8mm and 16mm)—J. C. Duvall, Pres., 604 Burk-Burnett Bldg.

HOUSTON: Houston Cine Club — Mrs. Rex Brewer, Corr. Sec'y, 1501 San Jacinto.

LUBBOCK: The Hub Cine Club (8mm)—E. M. Copp, Sec'y, 1608 23rd St. Meet every other Monday.

UTAH

LOGAN: Logan Amateur Cinema Club (8mm and 16mm)—Mrs. E. L. Hansen, Sec'y, Logan, Utah.

SALT LAKE CITY: Utah Amateur Movie Club (8mm and 16mm)—C. F. Solomon, Jr., Sec'y, 1471 Browning Ave. Meet 2nd Monday of each month.

VIRGINIA

LYNCHBURG: Hill City 8 Movie Club (8mm)—Nowlin Puckett, Corresponding Sec'y, 822 Floyd St. Meet once a month.

NORFOLK: Norfolk Amateur Movie Club (8mm and 16mm)—G. F. Keeley, Sec'y-Treas., 145 Granby St. Meet 3rd Tuesday each month.

WASHINGTON

CENTRALIA and CHEHALIS: Cine Club (8mm and 16mm)—Arnold C. Werner, KELA, Centralia. Meet 1st and 3rd Friday each month.

EVERETT: The Home Movie Club of Suohomish County (8mm and 16mm)—C. L. Arnold, Sec'y, Box 702B, Route 3. Meet 2nd Tuesday each month.

SEATTLE: Northwest Amateur Cinema League — Carlos E. Grant, 915 Green Bldg., Seattle, Wash.

Roosevelt Movie Club (16mm) — Jayne Stokes, Sec'y, Roosevelt High School, 2032 Franklin Ave. Meet every other Wednesday.

Seattle 8mm Club (8mm)—W. B. Bowden, Sec'y, 546 Dexter Horton Bldg. Meet 2nd Tuesday each month.

TACOMA: Tacoma Cinema Club (16mm)—Geo. Miller, Pres., P. O. Box 508. Meet last Monday each month.

WALLA WALLA: Walla Walla Cinema Club (8mm and 16mm)—Cromie L. Wilson, Sec'y, 715 Catherine St. Meet 4th Monday.

WENATCHEE: Wenatchee Cine Club — Mrs. Arnold Nelson, Sec'y, Rte. 4, 9th St.

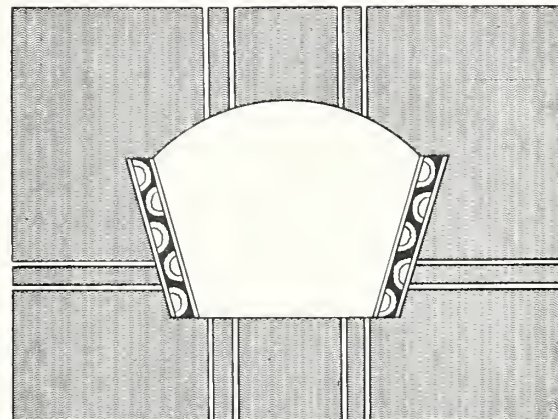
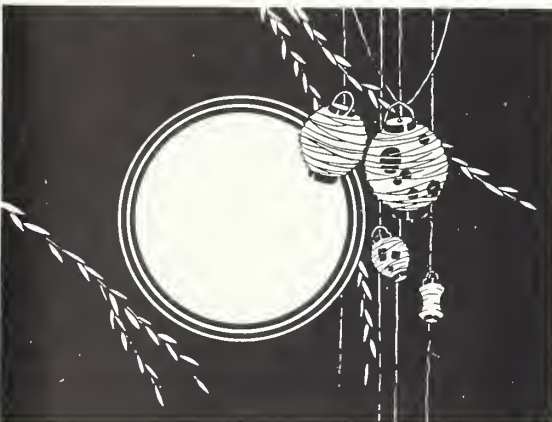
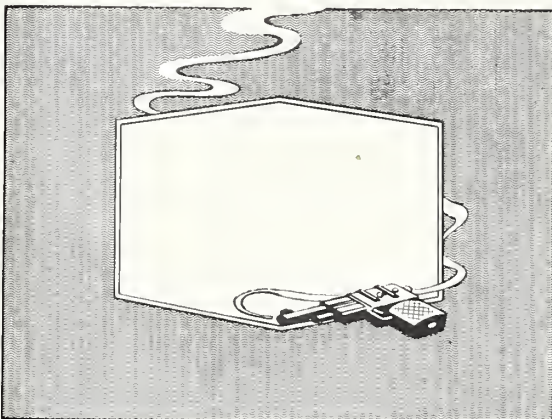
YAKIMA: Yakima Amateur Movie Club (8mm and 16mm)—William Hassell, Pres., 1208 W. Yakima Ave. Meet 4th Wednesday.

Amateur Movie Club: Paul Thompson, Pres., 709 S. 4th St.

TITLE

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	Scheiner		Weston		G-E			Scheiner		Weston		G-E	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	Day	Tungsten
AGFA							GENERA						
16mm SSS Pan.	29	27	100	80	125	100	Super Meteorpan	27	25	64	40	..	..
16 Hypan	24	23	32	24	48	32	Super Panchromatic	24	23	24	16	..	..
16mm Panchromatic	21	20	16	12	24	16	Super Ortho	21	17	16	6	..	..
16mm Supreme Pan. Negative	27	25	64	40	100	64	Movetone Ortho	19	13	10	3	..	..
16mm Finopan Negative	23	41	24	16	..	..	Semi-Ortho	18	12	8	2	..	..
16mm Positive	12	8	3	..	..	..				
16mm Pleinachrome	20	..	12	3	16	..	KIN O LUX						
8mm Twin-8 Hypan	23	21	24	20	32	24	No. 1	18	..	8	..	..	..
8mm Filmopan	18	16	8	5	12	8	No. 2	20	16	12	..	..	..
							No. 3	26	24	50	40	..	..
DUPONT							CONSUMERS						
Regular Pan (Rev.) Type 321	20	18	12	8	16	12	Ortho	18	..	8	..	..	..
Super Pan (Rev.) Type 302	29	28	100	80	..	..	Panchro	23	21	24	16	..	..
Superior-2 (Neg-Pos or Rev) Type 301	26	25	64	40	48	24	Colorchrome	18	..	8	..	..	..
Type 314 Pan (Neg-Pos. or Reversal)	21	20	16	12	..	4*							
Positive Type 600	12	..	2	1/6	..	..	HOLLYWOOD						
Sound Recording Positive Type 601	17	9	6	1	..	..	S. S. Pan	26	25	50	40	..	..
							Pan	21	20	16	12	..	..
EASTMAN							Semi-Ortho	18	12	8	2	..	..
16mm Super XX Pan	..	..	100	80	125	100							
16mm Super X Pan	24	23	32	24	48	32	UNIVEX						
16mm Safety	20	18	12	8	16	12	Standard	17	14	6	..	..	..
16mm Sound Pan	23	21	24	16	..	..	Ultrapan	20	18	12	6	..	..
16mm Pan. Negative	23	21	24	16	32	24							
16mm Positive	16	10	5	3	16	4	GRAPHICHRONE						
8mm Super X Pan	23	21	24	20	32	24	Regular	18	10	8	3	..	..
8mm Regular Pan	18	16	8	5	12	8	Plus	20	17	12	6	..	..
Kodachrome (8 and 16mm)	18	14*	8	3*	12	4*	Superpanex No. 100	29	27	100	64	..	..
Kodachrome "A" (8 and 16mm)	18*	21	8*	12	12*	16	Superpanex No. 24	23	21	24	16	..	..
							Colortone	18	10	8	3	..	..
GEVAERT													
Super Reversal	23	21	24	16	32	24							
Panchro	20	18	12	8	16	12							
Ortho	21	17	16	6	24	8							

*With filter.

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

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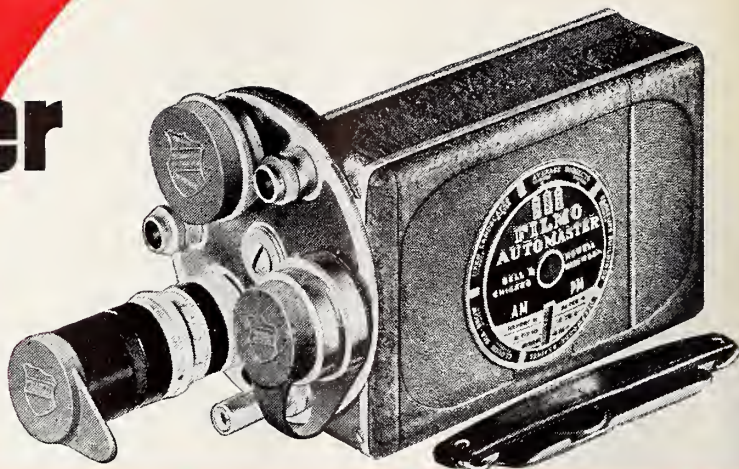


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Filmo Auto Master, shown with normal, wide angle, and telephoto lenses, and their matching viewfinder objectives mounted on the turret head. With one lens, priced from \$203.



These three pictures illustrate one of the advantages of a turret head—readiness to take long shot, medium shot, and close-up in quick succession without moving from the most convenient position.

● If you were to jot down the facilities your *ideal* movie camera should provide, you'd come mighty close to a description of Filmo Auto Master. For the features advanced amateurs requested were designed into this camera. It has a turret head that mounts three lenses *and* their matching finder objectives, for split-second readiness. Magazine loading that permits quick interchange of film even in mid-reel. A film chamber door that can be opened even when the camera is on a tripod. Five operating speeds including slow motion. Single-frame exposure control. Starting button lock. Enclosed, error-proof finder. *Complete*, built-in exposure guide for *both* color and black-and-white film. See it at your dealer's.

FILMO AUTO LOAD

Similar to Auto Master except that it has a single-lens head. Lens and its matching finder objective are quickly interchanged with special purpose units. Choice of two speed ranges: 8 to 32 or 16 to 64 f.p.s. With 1-inch f 2.7 lens, \$123.



With either Filmo Auto Load (pictured) or Auto Master you can change from black-and-white to color film, or vice versa, even in mid-reel without fogging a single frame.

Show TALKIES in Your Home

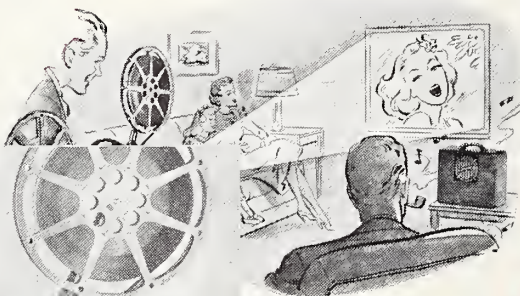
Have you missed seeing some of the best films in the theaters? Would you like to bring the world to your children, perhaps in correlation with their school studies? To provide musical accompaniment¹ for your silent films, or to lecture² with them through an amplifier and speaker? To make sound recordings³ on disc records?

You can do all this, and more, with a Filmosound. This 16mm. sound-on-film projector is as easy to use as your silent machine. And because it will do everything your silent projector will do, you can trade that projector in on a Filmosound.

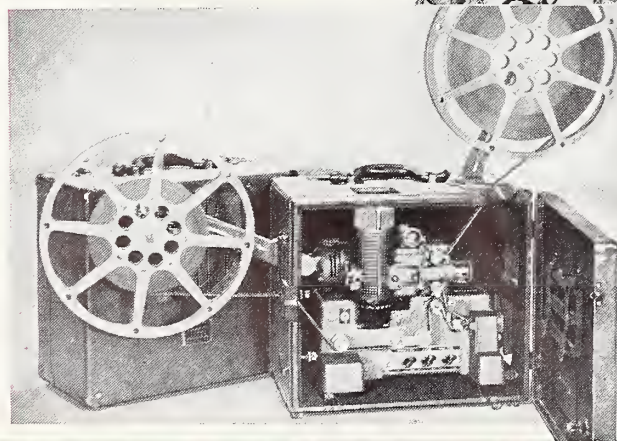
- ¹ With Filmosound plus B&H Record Player
² With Filmosound plus B&H Microphone
³ With Filmosound plus B&H Disc Recorder

Thousands of Films at Moderate Rentals

From B&H Filmosound Library you can rent fine sound film programs to suit any taste. Here you'll always find the *latest* 16mm. releases—B&H already has contracted for new films throughout 1942. Thus B&H makes it possible for you to entertain at home with such stars as Deanna Durbin in *First Love* and *Mad About Music*, Charlie McCarthy in *Letter of Introduction* and, with W. C. Fields, in *You Can't Cheat an Honest Man*; and such films as *East Side of Heaven*, *Rage of Paris*, and *Green Hell*.



This Filmosound costs no more than the finest Filmo Silent Projectors did, not many years ago. Ask your dealer to demonstrate it.



For informative literature on this or other movie equipment, mail the coupon

PRECISION-BUILT Filmo 8mm. Cameras

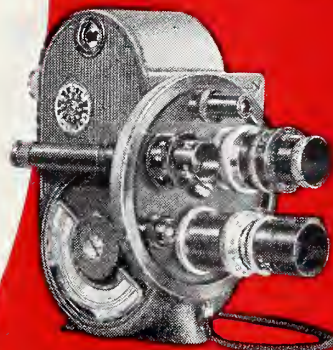
FILMO "COMPANION" 8

"Drop-in" loading—no sprockets. Four speeds plus single-frame exposures. Interchangeable f 3.5 lens. Finder masks for special lenses. Lifetime guarantee! Only \$19.50.



FILMO TURRET 8

Mounts three lenses *and* matching finder objectives. Four speeds including slow motion. Single frame exposure control. With one lens—f 2.5—now only \$109.50. Or with critical focuser, as shown, \$126.



BELL & HOWELL COMPANY
1825 Larchmont Ave., Chicago, Ill.

Please send informative literature about: () Filmo Auto Master and Auto Load 16mm. Cameras; () Filmosounds and 16mm. sound films; () Filmo 8mm. Cameras; () other equipment.....

Name.....

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Price 25c

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HOME MOVIES

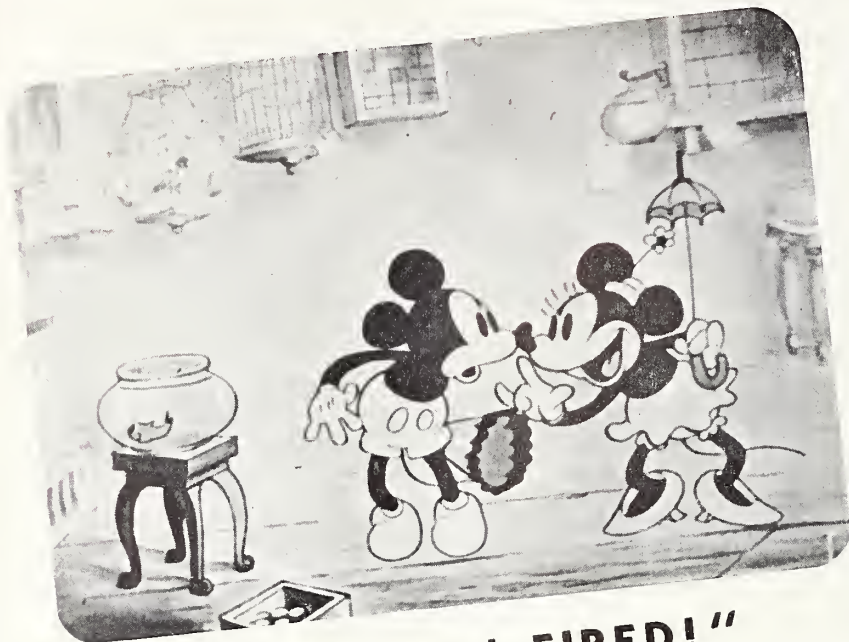
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Dick Whittington Photo

September • 1941

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"HIRED and FIRED!"

Starring Mickey and Minnie. Mickey gets a job in a pet store, where Minnie comes to call while the boss is out to lunch. While showing Minnie the pets, a gorilla escapes and captures Minnie. Of course, Mickey saves Minnie, but wrecks the store in doing so, and resigns before the boss returns. Order by subject number—1402-B.

200 feet 16mm
100 feet 8mm

\$7.50
3.00

Double Features are O.K...

for your home if one of them is a **Hollywood Home Movie** featuring Mickey Mouse, Donald Duck, Oswald Rabbit, Meany - Miny - Moe, or any one of our several interesting features such as "Air Stunts." These professional films, reduced to 8mm and 16mm especially for home screening, are tops in home movie entertainment. Go to your dealer today—ask for a free screening of these films!

MEANY, MINY and MOE in "HOUSE OF TRICKS"

Meany, Miny and Moe, the comic monkey stars of the nation's theatre screens, can perform on your home movie screen, too. In the "House of Tricks" they're at their best, getting into all sorts of trouble. Finally escaping the House of Tricks with what they believe is a jar of jam, they are given a final jolt of fright when the jam proves to be a jack-in-the-box from which a giant snake emerges. Available in 100 feet 16mm at \$3.00, and 50 feet in 8mm at \$1.50. Order by number —1215-A.



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100 feet 16mm \$2.50
50 feet 8mm 1.25

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SEP -5 1941

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home MOVIES

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CHAS. J. Ver HALEN
PUBLISHER

C. J. Ver HALEN, JR.
ASSOCIATE PUBLISHER

ARTHUR E. GAVIN
EDITOR

OFFICE OF PUBLICATION

6060 Sunset Boulevard, Los Angeles, Calif.
Phone GRanite 5149

NEW YORK OFFICE

Everett Gellert, 62 West 45th Street
Vanderbilt 6-5254

CHICAGO OFFICE

Thompson, 712 Wrigley Building
Whitehall 7784

RAY FERNSTROM
Technical Editor

GEORGE W. CUSHMAN

J. H. SCHOEN
Associate Editors

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Photographic Editor

L. C. BUSCHER
Art Director



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1941

NUMBER 9

VOLUME VIII



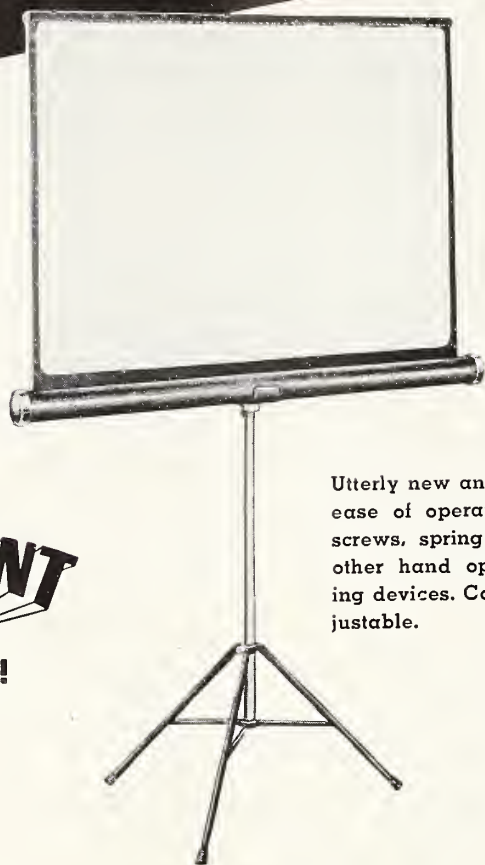
REEL FELLOWS

A friendly fraternity of
movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

Now—for the first time—
an **AUTOMATIC SCREEN**

It's a
RADIANT
of course!



Utterly new and different in ease of operation. No set screws, spring plungers or other hand operated locking devices. Completely adjustable.

Erected Instantly in 3 Simple, Automatic Movements

There's nothing like the new Radiant Automatic—nothing to equal it. A slight pressure on a convenient lever and the tripod legs *slide* into position and lock there. Merely turn the screen case—automatically it locks into horizontal position. An effortless pull—again by an automatic clutch, exclusive with Radiant—your screen is in viewing position at *any* height you want it, 17 to 50 inches from the floor.

And What a Screen Surface! —the Famous Radiant "Hy-Flect"

Every bead is firmly embedded in crystal clear plastic to give *permanent, unsurpassed* brilliance, clarity and detail. It stays flat—will not curl. The most rigid machine square tubing prevents side sway, wrinkles and sags. Yet its weight is at a minimum. Insist on Radiant at your dealer's or write for new illustrated folder.

RADIANT

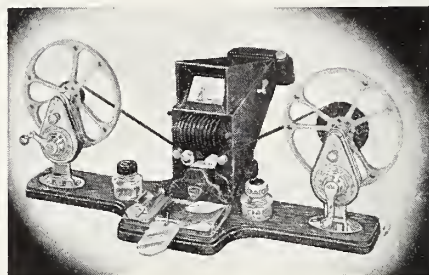
**MANUFACTURING
CORPORATION**

1140-46 Superior Street, Chicago, Ill.

It's **NEW** *to me . . . !*

By CINEBUG SHOPPER

Enlarg-O-Editor The new Craig 8mm Enlarg-O-Editor, reported to incorporate all the advantages of the famous Projecto-Editor combined with the added and exclusive features of permitting the making of enlargements



from selected frames of 8mm films, either color or black and white, has been placed on the market by Craig Movie Supply Co., Los Angeles. DeLuxe Outfit, complete with Senior Splicer, Senior Rewinds, Film Cement

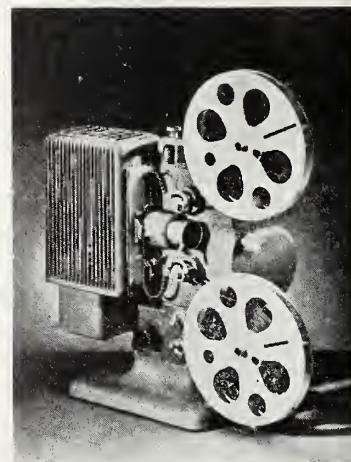
and Base, is listed at \$59.50. A unique patented optical arrangement and shutter device is said instantly to allow the operator to transfer the projected image from viewing screen to a special built-in camera at the back of unit. Camera is loaded with standard No. 127 film, and negatives obtained therefrom may be used for either contact printing or enlarging.

Castle Films Castle Films, New York City, announce that most photographic dealers are now in position to supply their six latest film releases for 8mm. and 16mm. projectors. Leading the list is "Arctic Thrills," which pictures an Arctic hunting expedition and shows the lassoing of savage polar bears; Antarctic ice floes; and other little known wonders of the north.

"Bowling Aces" is a thrilling study of bowling technique featuring Joe Falcato, world's match champion. "Mystic India" is reportedly another great Castle travel film revealing weird rites and strange sects of a little known land.

Completing the list are two new film cartoon subjects: "Jack Frost" and "Aladdin's Lamp." All films are available in a variety of lengths and prices in either 8mm. or 16mm. width.

Latest Kodascope The new Kodascope Eight-33 Projector, manufactured by the Eastman Kodak Company, contains a number of features appealing to home movie fans interested in large, brilliant, and uniformly lighted screen pictures. The optical system includes a one-inch f/2 Kodak Anastigmat projection lens, easily focused by means of a small arm on the lens barrel. Directly behind projector lamp is a polished mirror, and in front, a condenser lens easily removed for cleaning.



Affording finger tip control of major projection functions, the motor switch, speed control, and lamp switch are located on a single panel. Lamp and motor circuits are so arranged that lamp will not light until motor switch is closed, and lamp can be turned off for rewinding. An automatic safety shutter drops into place between the film and the condenser if speed of projector becomes too low. Of high

CASTLE FILMS PRESENTS . . .

THRILLS! ACTION! DARING! IN THESE NEW FALL RELEASES -



"ARCTIC THRILLS"



LASSO SAVAGE POLAR BEARS AMID ICE FLOES!

The most gripping adventure daring men ever encounter! A hunt for savage polar bears in Arctic seas adrift with mighty ice floes! The beasts are sighted! The chase begins! Powerful paws churn the water! Teeth gnash! The animal fights fiercely as a lasso encircles its throat! Now—brute strength against human skill! A thrilling adventure picture you'll never forget! Don't wait to own this "collector's item"! And—look at the other great new fall movies Castle offers you!

ON SALE NOW AT YOUR PHOTO DEALER!

LOW COST

16 MM. SIZE		
Headline 100 ft.	Complete 360 ft.	Sound 350 ft.
\$2.75	\$8.75	\$17.50
8 MM. SIZE		
Headline 50 ft.	Complete 180 ft.	
\$1.75	\$5.50	

Two Great Fun Cartoons!

"JACK FROST." Whimsicality at its best. Absolutely "tops" in entertainment for all!
"ALADDIN'S LAMP." A comic parody of the ancient legend. A rollicking film treat for the whole family!

"BOWLING ACES"

Would you like to bowl 300? Then own and study this thrilling performance by Joe Falcato, world's match champion! The acme of flawless skill!

"MYSTIC INDIA"

A vast sub-continent of teeming millions comes to life in your home. Weird rites! Strange sects! The crowded bazaars! A great travel picture to own!

FREE!

NEW 1942 CATALOGUE! It's out! It's yours! It's FREE! Thrillingly illustrated, listing 100 exciting Castle films. Every projector owner should have this great new catalogue! Fill out coupon and mail for your copy now!

CASTLE FILMS

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New York

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Please send me Castle Films' latest 1942 Catalogue.

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NOW, enjoy the

Thrills
of Telephoto Shots



TELETAR TELEPHOTO LENS

• Precision Built • Brilliant Performance



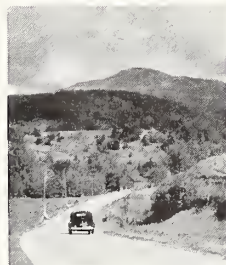
CAPTURE THOSE OFTEN REJECTED SEQUENCES THAT ARE "TOO FAR AWAY"

Scenery... Bring closer the full beauty of distant views—snow capped peaks, colorful hills and jewel-like lakes.

Sports... Spills, action, close decisions—the thrills of long grandstand shots brought up where you can see what's happening.

Nature... Widen your hobby, get close to nature with sequences of wild life—birds, small animals, plants, insects.

Candids... Increase the "candid" ability of your camera by catching children, grownups and pets—unposed, natural, interesting.



A Teletar Telephoto lens brings enlivening sequences to your screen... clear, sharp, sparkling with realism and naturalness.

Equipped with focusing mounts to fit 8 mm. and 16 mm. cameras, the Teletar gives a fine performance every time. Fully corrected for astigmatism and color, providing a flat field of exceptional sharpness and detail.

FOR 8mm. CAMERAS

1 inch f. 3.5.....\$18.00
1 1/2 inch f. 3.5.....\$24.00

For Keystone, Revere Regular, Revere Turret, Bolex.

FOR 16mm. CAMERAS

2 inch f. 3.5.....\$28.50
3 inch f. 3.5.....\$35.00

For Keystone, Victor, Bolex, Filmo. Adapter available to fit 16mm. lenses to 8mm. cameras.

(Prices subject to change without notice)

On sale at your dealer—or write for details. Dept. HM 9

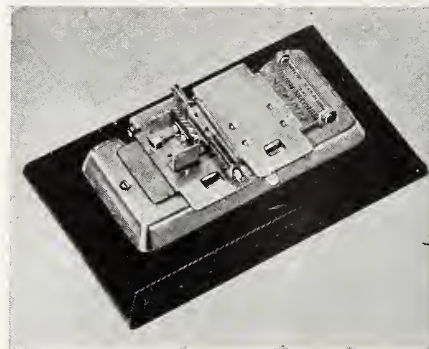
ILEX OPTICAL COMPANY
ROCHESTER, N. Y.

It's NEW

quality, the powerful 100- to 125-volt, D.C., or 25- to 100-volt, 60-cycle A. C. motor assures smooth projection. An efficient ventilating fan, mounted on end of motor shaft, blows air directly on lamp, then through louvers in front of lamphouse.

This new Kodascope is regularly furnished with standard 500-watt, line voltage, T-10, biplane filament lamp; however, 300- or 400-watt lamps may also be used. The reel arms accommodate 200-foot reels.

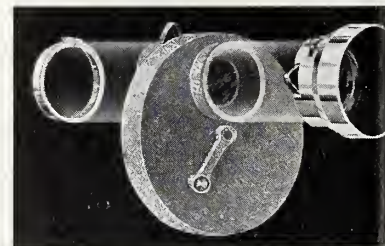
New Splicer Franklin Photographic Industries, Chicago, have announced a Super Film Splicer for 8mm and 16mm film, which it is claimed not only includes all the advantages of higher-priced instruments but offers several exclusive features. So to always make perfect splice, unit is made of stainless steel, chromium plated and is mounted on a 4 1/4 x 7-inch base which contains an opening through which cut film may fall. Splicer is priced at \$6.50.



New Radiant Features Announcement is made by Radiant Manufacturing Company, Chicago, of a recent Radiant development which brings to the market a new screen.

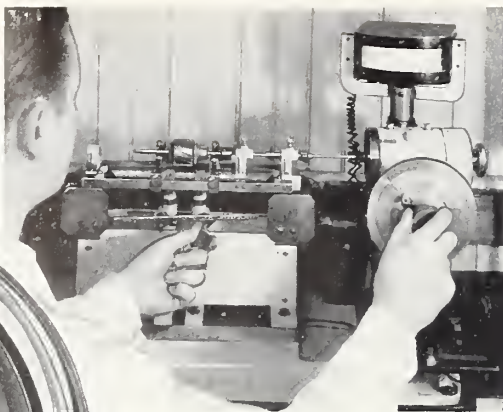
Without use of set screws, spring plungers, or other hand operated locking devices, the new automatic Radiant screen is erected instantaneously by three simple movements. A slight pressure on a small lever opens the tripod legs; a simple turn of the screen case places it in horizontal position automatically; an effortless pull lifts and locks the screen into position automatically. No hooks, no hanger, no fixed position will be necessary. The new screen is adjustable to any height from 17 to 42 inches from the floor by use of the Radiant exclusive automatic clutch. Square tubing minimizes side sway. Parts are cadmium plated and the screen housing is beautiful crackle-finish.

Fader Trade marked "Roto-Fade" because of the unique revolving principle of its operation, this new device for movie cameras produced by Harrison and Harrison, Hollywood, is said to permit the making of Fade and Lap-Dissolves while photographing in a simple and fool-proof manner. It is claimed to be ideal for adding punch to continuity and that proper use will be found helpful in smoothing out sequences and saving footage. Fade disc is entirely enclosed in a light aluminum alloy casing, attractively finished in Kem Art metal. A radial arm controls fading action.



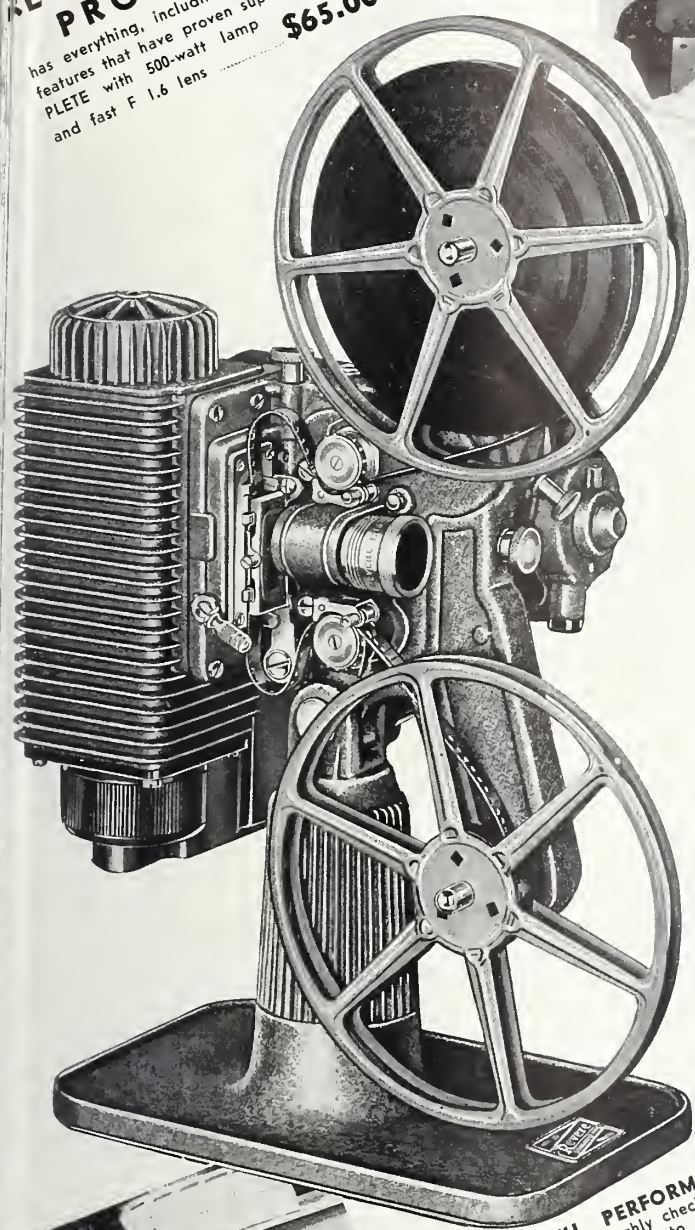
Said to accommodate all lens mounts up to 22mm, the outfit list priced at \$15.00 is furnished complete with a Duraline Aero-Lock Ring for positive attachment to lens barrel and a Harrison Dual Snap Shade which permits adaption of filters, if desired, while making fades or dissolves.

REVERE MODEL 80 PROJECTOR
has everything, including many advanced features that have proven superior. COMPLETE with 500-watt lamp and fast F 1.6 lens **\$65.00**



TO INSURE PERFECT BALANCE

in the heavy-duty AC-DC motor of the Revere Projector, the armature is thoroughly tested by this sensitive instrument. Only perfectly balanced armatures are used. Thus, Revere eliminates vibration in the motor and mechanism. Long-life brushes and mica commutators in the motor and helically cut bronze and hardened steel gears in the driving mechanism assure extra years of quiet and dependable operation.



Why The Precision-Built

Revere **8^{mm} PROJECTOR**

Gives You More For Your Money

Modern design and scientific methods of precision construction have given Revere 8mm Projectors outstanding leadership in features essential to brighter and clearer pictures, greater convenience, better film protection and longer life. Foremost among the refinements are 500-watt lamp, fast F 1.6 lens, AC-DC motor, 300-ft. reel, rheostat speed control, manual framer, sharp brilliant "stills" with quick-action safety shutter, 15-tooth sprockets with safety roller film guides, "three-point" threading, double blower cooling system and enclosed power rewind (no belts in the Revere) . . . Ask your dealer for a demonstration! It will quickly prove that **Revere gives you more for your money** . . . that the precision-built Revere is the projector your movies deserve. Literature sent on request.

REVERE CAMERA COMPANY

Dept. 9 HM, 320 East 21st Street

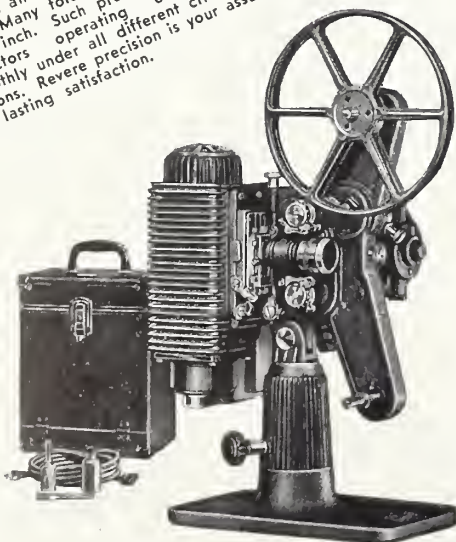
Chicago, Illinois

FOR SMOOTH PERFORMANCE
Revere parts are thoroughly checked with sensitive micrometer gauges to determine thickness and length of driving shafts and parts. Many tolerances are held to .0025 of an inch. Such precision keeps Revere Projectors operating efficiently and smoothly under all different climatic conditions. Revere precision is your assurance of lasting satisfaction.

REVERE DE LUXE MODEL 85 PROJECTOR

offers the ultimate in convenient projection. In addition to the superior basic features of the Model 80, the De Luxe 85 has a beam threading light, sensitive gear-tilting device with control knob on the base of the projector, duo-shield light diffuser and de luxe carrying case. Complete with lamp, lens and case

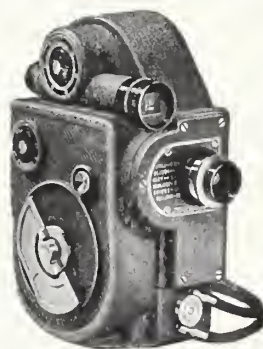
\$75.00



*Improve Your MOVIE-MAKING
too, with a New Revere Camera!*

REVERE MODEL 88

To put on theatre-quality home movie shows, requires a good camera as well as a good projector. The Revere Eight is the answer. Its fine lens and precision mechanism will give you perfect movies . . . In brilliant natural color, or sparkling black-and-white. Eastman-licensed spool and spindle. Revere automatic film-threading sprocket for quick easy loading and steady movies. Five speeds, 8, 12, 16, 24, and 32 frames per second. Built-in view finder with large eye-piece. COMPLETE with Wollensak 12.5mm F 3.5 lens . . . **\$32.50**; with F 2.5 lens . . . **\$44.50**; with F 1.9 focusing mount lens . . . **\$64.50**. Complete with Bausch & Lomb 12.7mm F 3 lens . . . **\$37.50**.



REVERE MODEL 99

Here is the camera for maximum versatility. It has the basic features of the Revere 88, plus a turret head for three screw-type lenses, and an extra optical view finder for use with telephoto lenses. Complete with one Wollensak 12.5mm fast F 2.5 lens

\$65.00



Revere Quality 8^{mm} Equipment

The newest thing for movies...!

STROBOSOUND



Plays records up to 16" fully synchronized with your projector at either 33 1-3 or 78 R. P. M's. . . .

Now you can play narrative and musical recordings fully synchronized with your pictures with STROBOSOUND turntables. Connects directly to your radio which acts as amplifier and speaker. Built-in stroboscopes on dual turntables assures instant check-up and adjustment of speed with aid of built-in neon lamps.

Your projector is also synchronized with STROBOSOUND by means of a stroboscope, thus insuring constant speed of both during projection of pictures.

Other features are: Heavy duty 110 volt 60 cycle turntable motors; latest type tubular pickup arms; central control panel; heavy duty carrying case covered in black leatherette; and ample lengths of cable for ordinary use. **Be sure to specify make of your projector when ordering!**

Price Complete

\$149.50

Junior Model. Same features as above except has single turntable..... **\$98.50**

All Prices F.O.B. San Francisco

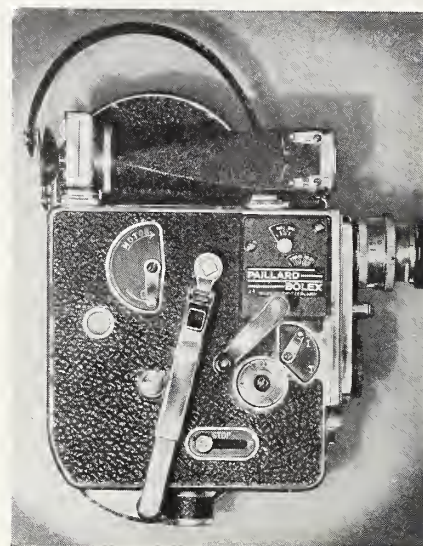
Arthur H. Hart

2125 - 32nd Ave.

San Francisco, Calif.

It's NEW

Frame Counter As a further aid to Bolex camera owners, American Bolex Company, New York City, has produced the Bolex Frame Counter, as an accessory for all Bolex cameras serial-numbered



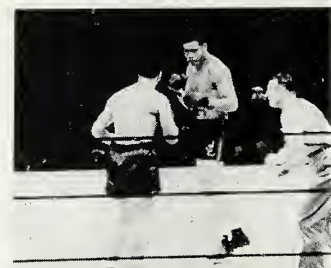
higher than 9, which cameras vide means for attachment of counter to motor shaft, the counts while camera is in forward or reverse motion whether being by spring or electric motor or by hand. Priced at \$17.50 with Special Winding Handle price additional \$5.00. Counter is said to eliminate guesswork and insure absolute accuracy in measuring scene transitions.

In attaching counter to camera, the name plate is moved and counter inserted in the plate space with screws fasten it. An extension shaft connects with camera shaft and plate goes into special place provided on side of the counter. The special spring motor winding handle is required to clear the frame counter.

Adding Sound The Camera Mart, Inc., New York City, announce enlarged facilities for adding sound to 16mm. movies, black and white or Kolorchrome. Full details of their service is explained in informative folder now being made available free to interested parties.

The folder explains what films may have sound and the method of preparing such films for sound transfer. Also itemized are the costs of various steps in recording 16mm. film. The Camera Mart, Inc., advises also they maintain a complete editorial staff ready to release any and all services necessary in connection with customer's films, and that another staff is fully equipped and experienced for producing educational, industrial, sales promotional, and personal films for clients, either sound or silent.

Official Films Official Films, Inc., New York City report they are expanding their "Personality Series" of films with a new group of 8mm. 16mm. sport films to be known as "Famous Figures." Having secured exclusive rights for reproduction of some fifty famous fight films, the new releases for home movie projectors will feature such famous ring personages as Benny Leonard, Gene Tunney, Jack Dempsey, Louis Firpo, Jack Sharkey, Max Schmelling, Joe Louis, and others.



This series of pictures will supplement such well known home movie films as "Championship Basketball," "Low Through" in which Dick Metz and Horton Smith demonstrate good golfing. Also to be released are Officials' "Newstrills" and "Touchdown Thrills." These will be released near close of each year and for 1941 are now being prepared for early release.

OFFICIAL FILMS

Presents

FAMOUS FIGHTS ON THE TRAIL GOLDEN WEST

3 NEW FALL RELEASES
FOR HOME PROJECTORS

8 MM. • 16 MM.

"FAMOUS FIGHTS"

Official Films has the exclusive
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Millions of people paid millions of dollars to see these historic, blood-tingling fights. And now you can see them *all*—as often as you wish—for a fraction of the price!

1. Firpo-Brennan
2. Sharkey-Maloney
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7. Dempsey-Tunney—2nd fight
8. Dempsey-Gibbons
9. Dempsey-Carpentier
10. Benny Leonard-Lou Tandler
11. Carnera-Schaaf
12. Paulino-Wills
13. Dempsey-Firpo
14. Dempsey-Sharkey
15. Joe Louis-Levinsky
16. Dempsey-Tunney—1st fight
17. Schmeling-Sharkey
18. Schmeling-Mickey Walker
19. Ross-Petrolle
20. Kid Chocolate-Battalino
21. Tunney-Carpentier

8 MM. each fight app. 50 ft., \$1.75
16 MM. each fight app. 100 ft., \$3.50

FAMOUS FIGHT FEATURES

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Baer-Doyle • Leonard-Tandler
Sharkey-Maloney • Schmeling-Walker

FEATURE No. 2

Carnera-Schaaf • Chocolate-Battalino
Tunney-Carpentier • Dempsey-Tunney 1st

FEATURE No. 3

Dempsey-Sharkey • Ross-Petrolle
Firpo-Brennan • Louis-Levinsky

8 MM. app. 180 ft., \$5.50

16 MM. Silent app. 360 ft., \$9.75

16 MM. sound-on-film app. 350 ft., \$17.50

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Brawling, lusty pioneer days—the courageous, reckless men and women who laid the foundations for our present-day United States—brought to your home in this film. See:

Navajo Indians warn off the first prospectors.
Gold Miners feverishly searching for fortune.
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The Stagecoach, a picturesque but highly uncomfortable "railroad".

Ghost Town. Primitive mining methods soon exhaust claims—bring desolate ruin.

Civilization Comes. Modern mining methods revive boom days. Navajo Indians get "store clothes" at last!

8 MM.

SHORT—app. 50 ft., \$1.75 • FEATURE—app. 180 ft., \$5.50

16 MM.

SHORT—app. 100 ft. \$2.75 • FEATURE—app. 360 ft. \$9.75
SOUND—app. 350 ft. \$17.50

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The awe-inspiring Rocky Mountains in all their eternal grandeur.

Life on a Dude Ranch. Effete Easterners come in contact with Nature-In-The-Raw.

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A Real Western Rodeo. Hard-riding cowboys in their exciting battle to tame the untamable.

8 MM.

SHORT—app. 50 ft. \$1.75

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This summer don't come back with alibis—come back with pictures! Even the tough ones won't fool you when you set your camera by the new G-E. With correct exposure every time, you'll save on film; get thrilling color, sparkling movies and stills. Advantages you'll appreciate:

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It's NEW

Color Film Release

Marking the first serious effort to supply 16mm. sound and color film releases for home projectors, Rainbow Productions, Burbank, Calif., announce release of their first production,



"The Man from Tascosa," a western feature running 800 feet. Featured are such well known western stars as Dennis Moore, Louise Stanley, Ed Cassidy, Jack Rockwell, Eva McKenzie, Lafe McKee, and Karl Hackett. Story is from pen of Stuart N. Lake, author of "Frontier Mar-

shall," "Wells Fargo," and "The Westerner."

Full color rendition of picturesque outdoor scenes are said to be exceptionally pleasing with the sound range reported of good quality. Complete two-reel prints are available for \$180.00. Other color sound-on-film productions are underway by this producer and will be announced shortly.

Mansfield Fototints

Concentrated color solutions for tinting movie film (titles or scenes), transparencies, and prints—are now available in six brilliant colors—Royal Purple, Sapphire Blue, Emerald Green, Sunlit Yellow, Amber Brown, and Fire Red. They come packed in handy shaker-top bottles to eliminate the necessity of weighing or measuring. Each bottle will make one gallon of working solution, and retails at 45c.

Fototints are available from most photo dealers or may be ordered direct from Mansfield Photo Research Labs., 701 So. LaSalle St., Chicago, Ill.

Quixet Title Letters

Hamilton Dwight Co., 155 E. 44th St., N. Y. C., are making available to interested cine amateurs a new booklet illustrating, describing, and giving prices of their complete line of magnetic title letters—the type with small magnets built into them enabling the letters to adhere securely to metal backgrounds. Booklet will be sent free to those writing the manufacturer.

Gevaert Films

American made Gevaert Films for cine cameras will soon be on the market as soon as production gets underway at the new Gevaert factory located at Williamstown, Mass. Formerly produced in Europe, this popular brand of film has been a great favorite with many cinefilmmers.

Drawing upon a background of half a century of film manufacture, it is expected that new high standards of excellence will be attained, Gevaert officials report, further enhancing the world reputation of their product.

New Color Films

Six full-color motion pictures showing our National Parks in all their grandeur have recently been acquired by Bell & Howell's Filmosound Library. They are: "Yellowstone," "Northwest Mountains" (Glacier and Ranier), "Trip Through Utah" (Bryce Canyon), "Mount Rushmore National Monument" (Washington, Lincoln, Jefferson and Theodore Roosevelt sculptured into Black Hills granite), "Colorful California" (Yosemite), "Grand Canyon." These 16 mm.-silent color movies are available for rental at \$3.00 each, and for sale at \$60.00 each.

Craig Cinetints

Newly added to the list of products made by Craig Movie Supply Co.,

• Continued on Page 446

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★ Quality

is measured in terms of speed and latitude to "get" the picture and fine grain for "true" projection quality.

Compare it with any other movie film at any price. Weigh the facts and you'll see why

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is **'TOPS'**
FOR KODACHROME PROJECTION"

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This expert portrayal, in sound and color motion pictures, of a 3-day trip through the Glacier-Waterton International Peace Park gives tourists a most attractive "preview" of the superb scenic beauty of this glorious vacationland.

In presenting this film through its passenger traffic offices, Great Northern Railway uses Da-Lite Screens exclusively. Mr. O. J. McGillis, Advertising Manager, writes . . . "We have always used Da-Lite Screens for showing our color films, for we find the DA-LITE GLASS-BEADED SCREEN IS 'TOPS' for Kodachrome projection. It brings out the full brilliance and true colors of color film as no other surface can. We use an 8 ft. x 10 ft. screen and a number of 52" x 72" Challengers. Because there is considerable amount of traveling in showing our films throughout the country, we greatly appreciate the ease and convenience with which Challenger Screens are handled in transit. We use Da-Lite Screens exclusively."

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FOR outdoor use, as well as for much indoor work, many amateur movie enthusiasts have found that fine results are obtained more easily with the help of Agfa Hypan Reversible Film.

Its panchromatic emulsion gives you...

1. High speed with wide latitude.
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3. Clear, sharp results.

4. Gem-like brilliance in projection.

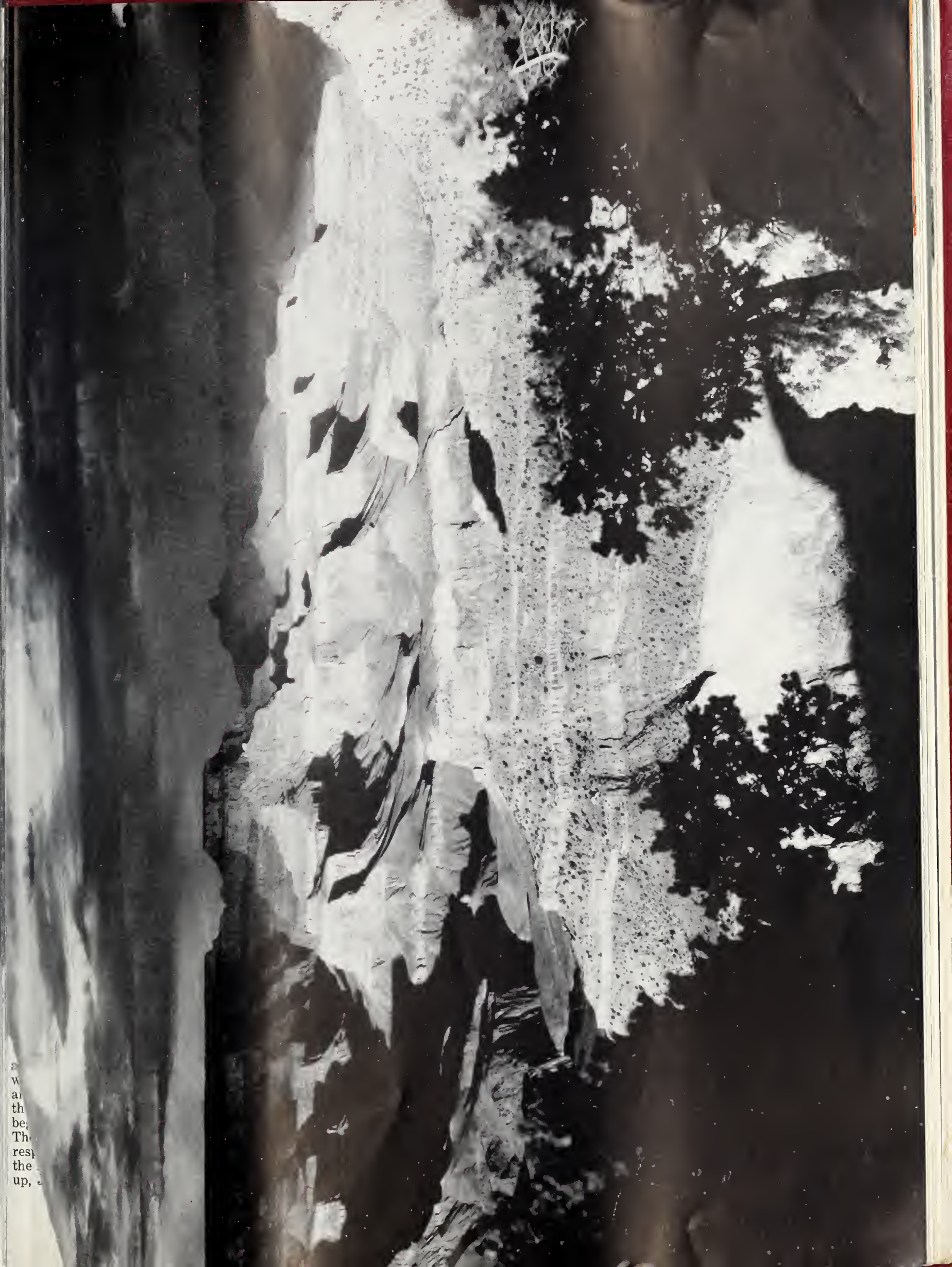
For 16mm cameras, Hypan is supplied in 100 ft. rolls at \$6.00; in 50 ft. rolls at \$3.25. Twin-Eight Hypan, for all double-8 cameras, is only \$2.25 for 25 ft. rolls (double width). These prices include processing and return postage. **Agfa Ansco, Binghamton, New York.**

Agfa

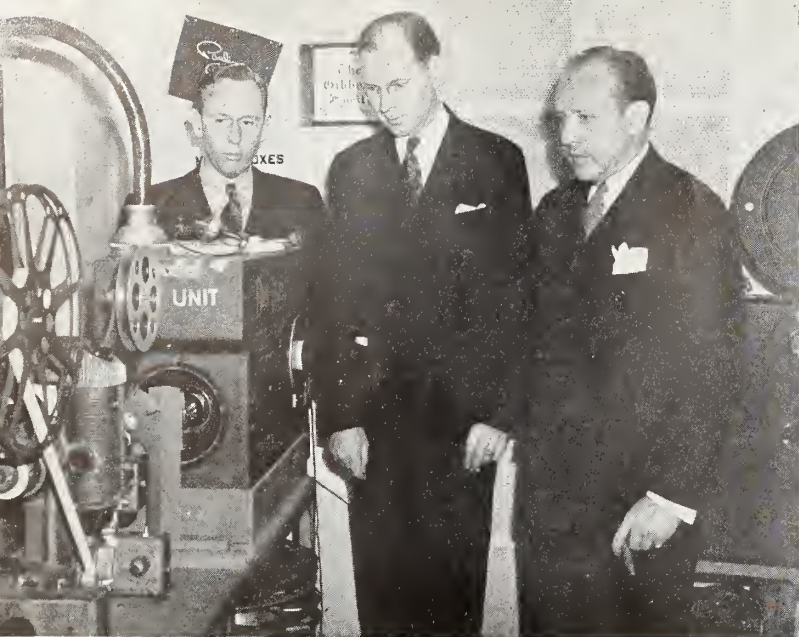
**8mm & 16mm HYPAN
REVERSIBLE FILM**

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• Harry Lubcke, James Fly, and Lewis A. Weiss—directors of Don Lee Broadcasting System—inspect newly installed equipment for televising 16mm movies in W6XAO studios.



• Another view of movie telecasting apparatus showing close hook-up of projector with television camera. Pictures are projected directly into camera.

TELEVISION *beckons* *ambitious cinefilmmakers . . .*

**Program requirements
offer opportunities to
film for profit**

By CURTIS RANDALL
Photos by Mark Finley

• W6XAO staff photographer filming recent oilwell fire near Los Angeles. Films were rush-processed by Eastman laboratories and put on the air the following morning. Events like this make excellent television material.

NOW that commercial television has been given the official "go ahead" signal, motion pictures loom stronger than ever as an important source of telecasting material. And because of low cost, portability of production equipment, and other obvious reasons, 16mm. film and in some cases, 8mm., will make up the bulk of motion picture material of future television programs.

This does not mean, of course, that all televised programs will consist of projected motion pictures. Spot news telecasts by television cameras in the field as well as regular studio programs will make up a large part of audio-visual air shows. It is where commercial sponsors are concerned that motion pictures as telecasting material become important.

Imagine, if you can, the time and expense involved in rehearsing a playlet for television. Days, some-

times weeks, are consumed in coaching players, memorizing dialog, etc. Then the show goes on the air and is off again in the space of thirty minutes or less. All that preparation for a single performance—all of which is far more complicated than broadcasting the airshows we hear today where the cast, gathered around the microphone, read their lines from prepared scripts. Only the biggest advertisers can afford such television programs.

Motion pictures are still America's chief source of entertainment and whether movies are shown in theatres, in the home, or by television, they'll always gain an audience. The commercial sponsor with limited advertising budget has been the first to use motion pictures for television program material. And this opens up a wide range of possibilities extending all the way from short comedy skits and playlets, to news events or films depicting the sponsor's product, services, or picturing factory operations.

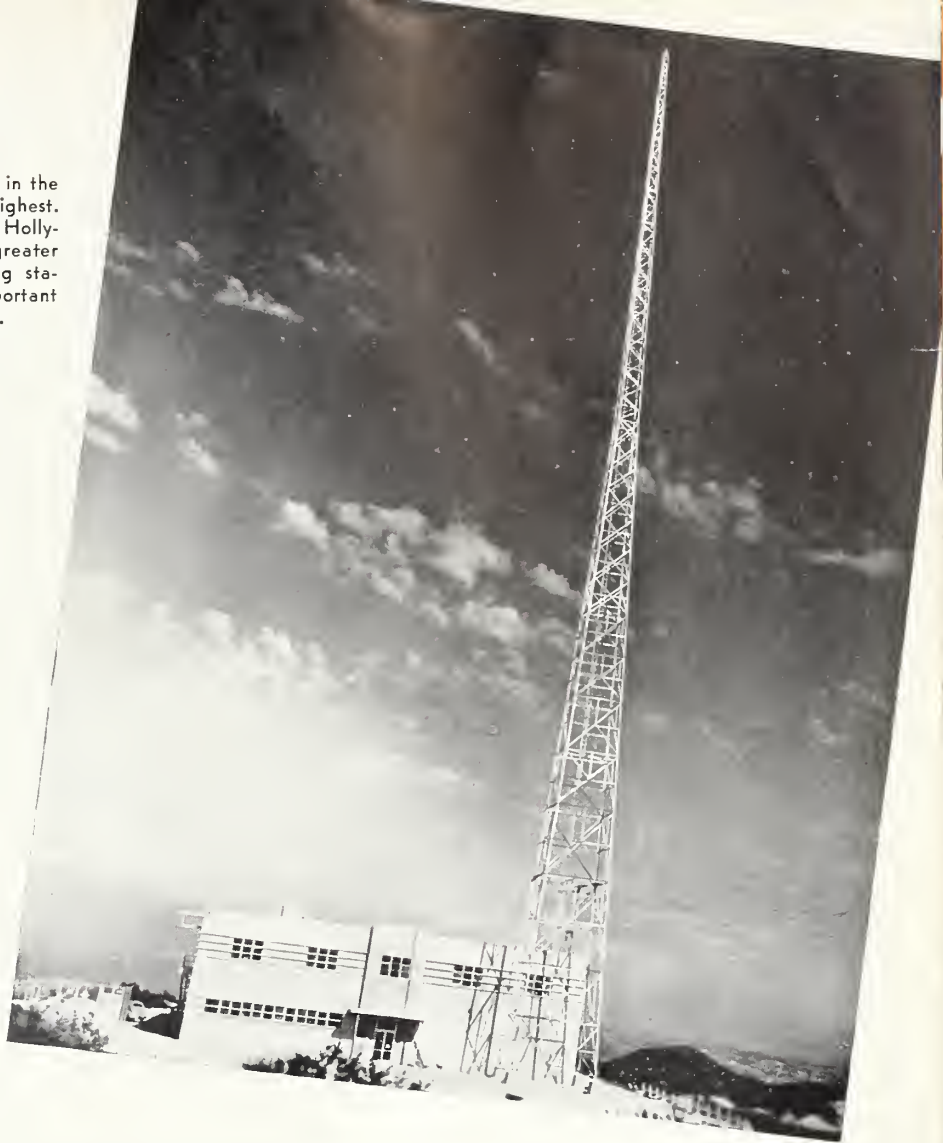
All this, of course, can be extremely interesting to the advanced amateur usually on the alert to turn his movie-making hobby occasionally into cash. Oddly, television opens distinct opportunities to amateur cinematographers that can never be completely absorbed by commercial film producers. Many serious filmmakers have attempted to launch into the commercial field of business or educational film production, only to find the professional, with better and more extensive equipment, getting the contract.

But in the field of movies-for-television, the amateur gets a break. First in importance in filmed-for-television movies are pictures of the news-reel type—sporting events, fires and catastrophes, and other interesting events which the television camera can not always be on hand to pick up. Films of this nature already are finding ready sponsors. Invariably the active cinefilmmaker will be on hand capturing such events with his camera long before the commercial photographer gets wind of the event and can get to the scene. In a sense, this type of television consists in many instances of photographic "scoops."

In Hollywood, one filmmaker is already set to provide commercial sponsors with a television news-reel. His automobile, completely outfitted as a camera car with reinforced roof and fittings to take a tripod, is ready day and night to speed to a fire, wreck, parade or other interesting event. Special arrangements made with news reporters and the police department enable him to be notified



● First specially built television studio in the United States and probably the highest. Erected atop Mt. Lee overlooking Hollywood, station W6XAO will have a greater broadcast range than most telecasting stations. Motion pictures are an important part of W6XAO's television programs.



ed within a few minutes after an important news event breaks.

Some idea of the value W6XAO, the new Don Lee television station in Hollywood, places on movies for television programs may be gained from the fact extensive 16mm. filming equipment maintained at the studio at all times for the use of its photographic staff in shooting special events for the station's telecasts.

As yet television studios do not maintain large numbers of television cameras in the field. Moreover, night events are not particularly adaptable to pickup by these cameras. So, shooting night stuff with a 16mm. movie camera is the alternative. The films, speedily processed through special arrangements with Eastman or Agfa laboratories, are ready for telecasting within a few hours. Recently, an oil well fire broke out at night in a field not far from Los Angeles. W6XAO dispatched one of its staff to the scene who filmed the conflagration, rushed the films to Eastman's Hollywood laboratory for special rush processing, and had the films on the air early the next day, bringing the event vividly before the several hundred owners of television sets in that area.

Some of you may reason that such events do not happen frequently enough to provide sufficient material for a standard telecast program. Perhaps not. But other interesting events occur every day in every large city where television studios exist, and cinefilmmers with a nose for news will have little difficulty framing interesting news continuities and then going out and getting the stories on film.

Extending, perhaps, the most encouragement to amateur cinefilmmers is Harry R. Lubcke, Director of Television, Don Lee Broadcasting System—the man who developed and now is in charge of the highest telecasting studio in the world, atop Mount Lee overlooking Hollywood. Lubcke has used movies extensively during the past ten years that Don Lee's W6XAO has been on the air with television programs. During this period, this station has televised more than 6,000 program hours using in excess of eleven million feet of motion picture film.

Through all those years of experiment and perfecting of television broadcast, certain procedures have been found "right" for best results on the televiewer screen. And amateur cinefilmmers interested in shooting movies for television can profit from the experiences of Lubcke's staff whose observations during experimental years have led to establishment of certain definite rules for successful television-cinematography.

According to director Lubcke, motion pictures intended for broadcast over television require careful photography for best televiewer results. None of the established rules of cinematography are violated. For best results pictures should be filmed at 24 frames per second. Illumination, composition, contrast and exposure as required for clear pictorial definition are to be used. In

current theatrical motion picture photography extremes in lighting and other factors are practiced for dramatic effect. Dark, low key lighting, for example, is used to produce a depressing audience reaction to tragic sequences. Such practices may be employed to a limited degree in the television technique, but they must be restricted, or the result on the receiver screen becomes meaningless.

It is most important to carry detail in the half-tones, according to Lubcke. The object of principle interest must thus be portrayed. For instance, the outline of a man dressed in a black tuxedo would be lost against a dark background drape in the image picked up by the television re-

● Continued on Page 436

● Don Lee, president of D.L.B.S., inspects camera that takes projected movies, sends them out over the ether. In recording movie programs, lens of camera is removed and projector shoots pictures directly on the big cathode tube.



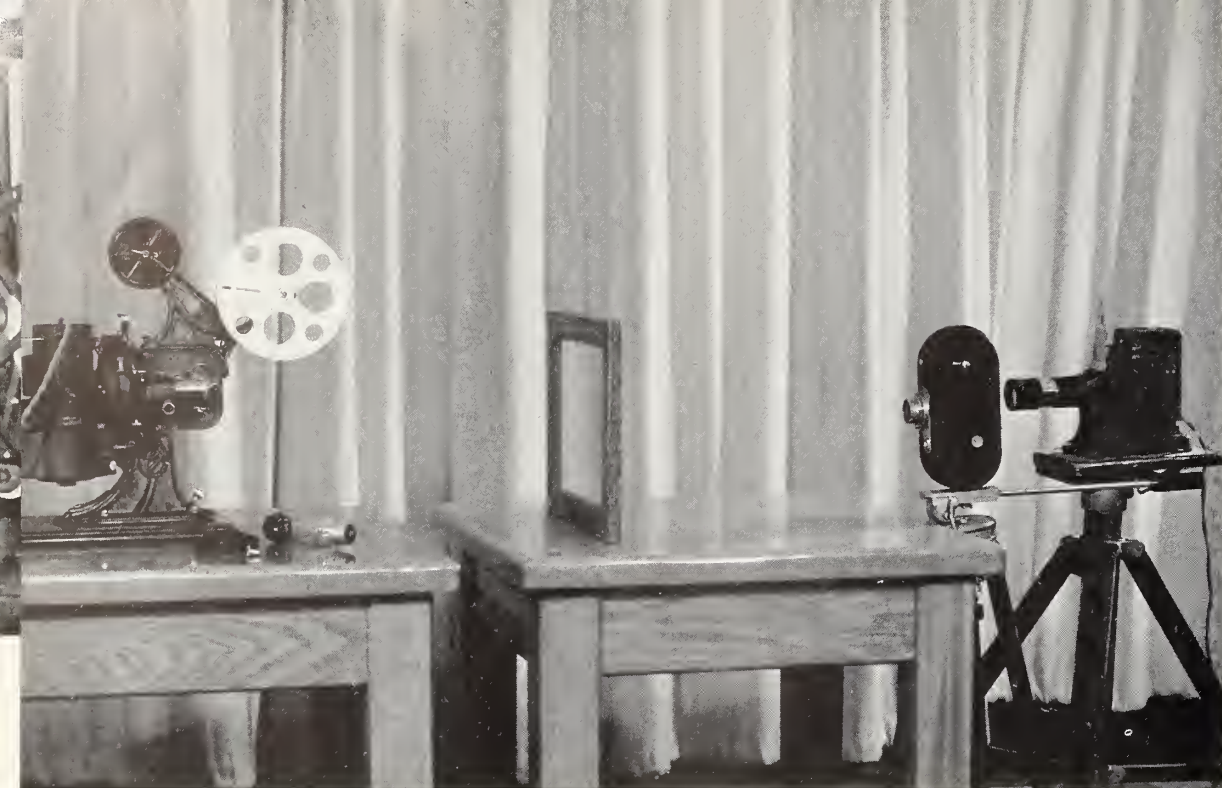


Fig. 1

How to film a movie within a MOVIE

**A proven technique
that will give near-
professional results**

BY RUSSELL DICKSON

MANY a movie amateur has wanted at one time or another to picture "a movie within a movie"—that is, to make a scene showing a motion picture actually moving upon a screen.

Hollywood would accomplish this effect through use of optical printers. However, here is a method by which the amateur can get similar results without the need of equipment beyond his means.

The sequence to be filmed might run something like this: The first shot shows a man setting up the projector on a table; the next shows his assistant setting up the screen; and a cut back shows the man threading the projector. Shortly thereafter comes a closeup of a hand pushing the light button, and then a very underexposed shot of the man standing by the projector as it is running. Such a shot is made extra effective when one photoflood is placed at the man's feet casting light upon him.

The following shot, of course, would be the title appearing on the screen. The procedure for making this shot was described on pages 343-4 of July HOME MOVIES.

To make titles appear on the screen is not difficult, but to get actual motion on the screen, a different set-up is required. When

making the shot of the assistant setting up the screen, take a picture with a still camera of the screen set up, taking in some of the set surrounding and beyond the screen. This picture should be made from the same point that the movie was taken. From the still negative, have an enlargement made either 8x10 inches or larger.

The back of the enlargement should be covered with an opaque substance like black paper. Next, the screen area in the photo is cut out, leaving only the frame and adjacent area of the scene. In back of this opening can now be placed titles, pictures, or any

thing the amateur desires to appear as being actually projected on the screen. In such cases the photo enlargement must be quite dark to convey the illusion of the darkened room when picture is projected. There should be no movement with titles or pictures so placed, except some pictures could be moved slowly from one side to another to give the illusion of a panorama shot. (In such cases make sure no animate objects are in the picture.)

Where actual motion is wanted in the projected picture, it can be filmed by setting up additional equipment and filming the scene in stop motion—that is, shooting the projected movie one frame at a time. The reason this is necessary is because with amateur cine equipment, it is difficult and often impossible to synchronize the shutter action of both camera and projector, and to film a projected movie with any ordinary cine camera would result in annoying flicker in the projected image if not the complete blacking out of the image at intervals in a definite cycle.

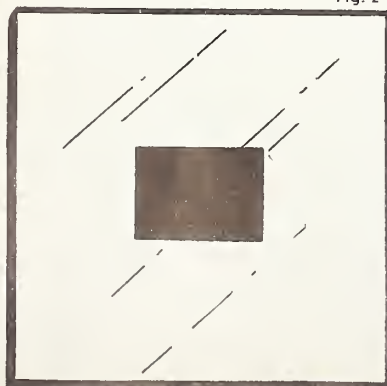
The arrangement of equipment necessary for filming our scene is shown in Fig. 1. The photo enlargement is set up in an easel with a panel of opal or ground glass placed behind it. Back of this, at a distance of about 12 inches, is placed the film projector, and in front of the whole set-up is the camera.

Correct lighting and exposure are the next two problems. With fast film in the camera and fast lens, the usual projection bulb will prove much brighter than necessary. Also, where the high wattage bulb is used, the projector safety screen must operate for single frame projection.

• Continued on Page 4

• Fig. 1 shows arrangement of equipment for filming a projected motion picture by single frame photography. Fig. 2 shows method of masking center of 2" x 2" slide as a device for holding back unwanted illumination in picture area.

Fig. 2



Pacific Sunset is title of fine picture on opposite page from the camera of A. T. & S. F. Ry. Company's photographer Padilla. Scenes like this can be filmed with a cine camera, too, by waiting for right cloud conditions and using filter. Try it as a background for a main title.





Ross Madden



Ross Madden

How long is a SHOT?

Here's how to tell
how long to press
the exposure button

BY STANLEY E. ANDREWS

● Above, left: A shot like this requires more time than would a close-up of one of the players in action because there's more detail to be taken in by the eye. Above, right: Any audience would object to a four or five second flash shot of a beautiful pastoral scene like this. Ten seconds or more should be given such scenes. Below: Opportunities for filming such important personages as the President do not come often, so extra length in a shot like this is never objectionable.

"WHAT is the correct length for a movie shot?" is an oft-asked question of beginning movie amateurs, and too frequently the subject is dismissed with the advice, "Eight or ten seconds is about right." Actually there is no established length for a movie "shot" for the reason that a "shot" covers a lot of territory. The number of seconds you hold your finger on the camera starting button, however, should be determined by the subject being filmed.

If we were to ask how long a scene of a mountain landscape should run, ten seconds would be about right. But where the shot in question in-

involved a player throwing a baseball, it is obvious that a ten-second shot would more than cover the action.

As a general rule, a shot in which no action occurs—usually referred to as a "static" shot—can be left on the screen longer than the average action shot, for in the latter, after the action has taken place in the scene, the shot is finished. It should be cut abruptly at that point.

Look at the picture of the tennis players at the top of this page. A shot like this could easily run ten seconds. But a closeup of either of the players in action should run but a few seconds—probably not more than four, depending upon the action.

On the other hand, at least ten seconds would be required for the pastoral scene next to it. An audience would want ample time to study the beauty of the landscape with the grazing sheep moving slowly through it. And for closeups of this same subject, because of the relatively slower action of the sheep, a closeup of one or more of them should run longer than the action closeup of the tennis player.

Where the subject is unusually interesting, our audience is entitled to all the footage we can give it. A scene of this type would be like that of the President, pictured below, passing in review on parade. Similarly, closeups of bathing beauties, important personages, or unusual happenings can run longer than the conventional continuity scene. The wise filmer, however, will break up his picture of such subjects into a variety of angle shots which not only relieve monotony but add interest through interesting details revealed by changing camera angles.

The greatest single-shot footage perhaps is devoted to panoramas, and this is as it should be provided, of course, the pan shot is properly made. The pan action should be slow and should finish with the camera centered on the main point of interest. In other words, the panning should lead the audience gradually to the most important or picturesque point in the panorama. Shots like these often run as long as fifteen seconds.

As a rule, an action shot should last just as long as the important action continues in the scene, and should be cut promptly as the action ceases. Proper cutting of each scene can be

● Continued on Page 4

G. W. Cushman



MOVIE of the MONTH

Y J . H . S C H O E N

NOT very often do rare filming opportunities like that which inspired "Through the Window Pane" occur, and when they do, few movie amateurs are lucky enough to be around with their cameras. A pair of robins were "blessed eventing" on the window sill of a Cleveland, Ohio, residence. Unannounced by any Winchell of the bird realm, news of the bird-couple's anticipated event broke when occupants of the house noticed the robins bringing grass, twigs, and bits of string to an upper story window sill and began fashioning a nest. Soon their industry became the talk of the neighborhood and the news ultimately reached the ears of Mrs. Warner Seely, a neighbor with a fine camera.

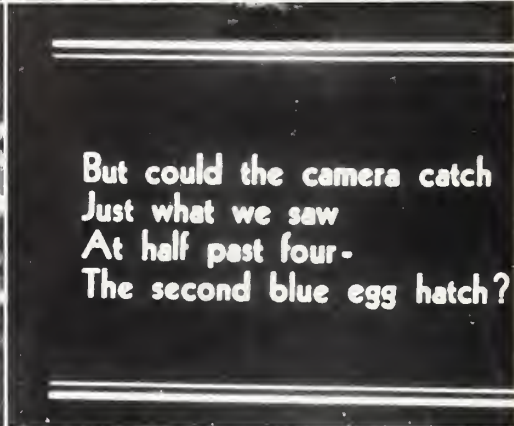
Possessing the stuff of which all good movie amateurs are made, Mrs. Seely called upon her neighbor, surveyed the scene of the nest building and secured permission of Mr. and Mrs. John Strupe to have free access to their home for the purpose of filming the activities of the birds from the building of the nest to hatching and rearing the birds. After many months of arduous and patient filming, the 400 foot 16mm. Kodachrome picture, "Through the Window Pane" resulted. The editors of HOME MOVIES are unanimous in selecting this picture as the Movie of the Month.

Not only has this picture been exceptionally well filmed, but more than ordinary effort went into its editing and titling and it stands as an excellent example of what a good amateur movie should be. There are the fine titles in verse which heighten interest in the picture—no ordinary effort. Most of the shots had to be made with camera hand held because of the unusually tight quarters that afforded the only vantage point for filming the nest. "I certainly would have welcomed a tripod," Mrs. Seely explained, "if only as a means of resting my arms during the long vigils

• Continued on Page 432

• Pictured here are enlargements of frames from the 16mm. Kodachrome picture, "Through the Window Pane." Interested amateurs will note the neat titling, and the manner in which this entire picture was filmed in vivid closeups. Highlights are the shots of parent bird tugging at worm on lawn and the final scene of the "Vacancy" sign over the abandoned nest.

THROUGH THE WINDOW PANE A Robin's Spring Story



● Pictorial effect was heightened and action injected into this scenic shot by inclusion of rider and horse in composition.



Don't leave the "MOVE" out of your movies....!

**Put some action into
those scenic shots**

BY GEORGE W. CUSHMAN

● When picturing a scenic vista, put life into the composition by including live subjects in the scene as was done in pictures below. And be sure to have them move about naturally while your camera records the scene!

JUST a hundred years ago photography was invented. It was considered a most wonderful invention even then. By posing only ten minutes before a camera in strong sunlight, an excellent likeness of one's self would result. To those accustomed to sitting hours before a portrait painter, the ten-minute wait before the cam-

era seemed but a moment by comparison. And by comparison, that ten-minute exposure seems long when one thinks of the split-second exposures possible today.

The still picture was the marvel of that era immediately following photography's discovery. But man soon began to think of photography in terms of pictures that moved. At first such an invention was considered as remote as flying to the moon. Yet, some reasoned, wouldn't it be wonderful—a picture that would show subjects in motion: men walking, birds flying, clouds in motion, water rippling?

Eventually, of course, motion picture photography was successfully developed.

It required a roll of film, a darkened room and a projection machine. And pictures in motion resulted—of men walking, birds flying, clouds moving, and water rippling. Many artists in still photography saw a new medium of expression in pictures that moved, and motion has remained to this day the dominating force behind this phase of photography. It is motion—movement on the screen—that makes a true "movie."

We frequently see the result of one having used a movie camera for recording still pictures—inanimate scenes and objects. Often the movie amateur forgets that in his hands is a tool created especially for making motion pictures. Such cine enthusiasts probably owned still cameras at one time and find it hard to forget the routine that marked the days when they cautioned their subjects, "Hold still, now, and don't move! Look this way—now smile!" The technique required in filming movies is quite different. In fact, quite the opposite instructions are usually given our movie subjects—"All right, everybody! Let's have some action. This is a movie, you know!"

Audiences today have seen movies before. They know what the motion picture camera is capable of doing and the magic of projection has long since worn off. They don't want the magic of the invention. They want movement, action, something happening, and they are entitled to it.

Hundreds of feet of cine film are exposed every

● Continued on Page 443

C. E. Bell





REVIEWS of amateur film reviews . . .

AGAIN we'd like to remind that all amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review and analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. Reviews selected for publication this month follow:

"WESTERN DAYS AND NIGHTS"
600 Ft. 8 mm.—By W. H.

★★★

Continuity: This is the second vacation picture of this filmer's we have been privileged to review. Each year he has a different angle for his continuity. Last year he threaded a yarn about a hitch hiker into his vacation shots and a pleasing vacation continuity resulted.

"Western Days and Nights" was originally

Containing ideas you can use
when filming your pictures

B Y T H E E D I T O R S

shot as a straight travel picture; that is, there were no plot or gag shots planned or made. The continuity was put into the picture after the filmer returned home and had opportunity to size up the result of his summer's shooting. It was then he shot the opening sequence and the tag sequence which closes the picture.

This picture opens with scenes in black and white that gives the filmer and his family opportunity to relate the story of their travels. The first scene shows a woman reading the society column of the newspaper. A closeup shows a printed announcement of their neighbor's return from vacation. The woman calls them up on the telephone. This results in an invitation from the neighbor to come over to their house. After arriving there, the neighbors begin to talk about their vacation and eventually someone suggests showing the movies of the trip. The scenes that follow are in Kodachrome and cover the many picturesque places visited. Many closeups of various members of the family are intercut to keep the pic-

• Continued on Page 430

• Reproduced above are enlargements made from frames of 8mm picture "Western Days and Nights" (top row) and "Life Begins" (bottom row). Below, scene from "We Went Fishing," 8mm Kodachrome picture.





• E. M. Berndt's Auricon equipment pictured at left is now widely used by many sound studios specializing in adding sound tracks to 16mm silent productions.

W. Bach

SOUND TRACKS *for* *school-made movies . . .*

**Sound can be added to silent
films for as little as \$65.00**

B Y G O D F R E Y E L L I O T T

SOONER or later in school movie production there is bound to arise the question of adding sound to the school-made film. A great many school production crews are already using the public address system to dub in sound, either using live actors with the microphone or recording narration and effects on records for playback. Such methods, as good as they may be, generally fall short of expectations held for quality and convenience. Always, regardless of the alternative method employed to add sound to the school production, there is still the ultimate goal of sound-on-film recording.

This discussion is designed to serve two purposes: (1) to give specific information on the subject of recording costs, and (2) perhaps point the way for that occasional school production

which may be planned for the later addition of a sound track. After all, dubbing in the sound track commentary is neither the difficult task nor the insurmountable cost that it is often thought to be.

Let's assume that the school is planning a one-reel film in black-and-white, and that it wants to investigate the possibility of adding a narrator's voice on sound track. Before going further it must be made plain that we are ruling out any consideration of synchronous sound recording of the sound track as being beyond the resources and ability of the average public school. Also, we are confining our investigation to direct 16mm. recording. Amazing progress has been made in equipment and technique in the 16mm. recording field in the last few years, to the point where

only an expert can detect any significant difference between direct 16mm. recording and a 16mm. reduction from a 35mm. sound track recording.

By way of example, let us say that the school is about to produce a one-reel 16mm. subject, either a public relations film or a local teaching film. Either by reason of the type of film planned or through desire for increased effectiveness, the school finds it desirable to add sound to its film. Because of the convenience of use, quite aside from a great number of other reasons the school believes that it will be justified in spending the necessary money to put its film in the final form of a sound-on-film production.

Reaching this point, the first question will quite properly be: "What will sound recording cost us?" During the past year the writer has had occasion to call for estimates on this sort of work from a great number of different recording studios and film laboratories and the figures given below are the approximate quotations given him for adding narrator's voice to a sound track on one reel (390') of 16mm. black-and-white reversal film, the recording to be done by the direct 16mm. process. A total of twelve firms submitted estimates for direct 16mm. recording of one-reel job, with the following results as tabulated below:

Studio A	.....	\$ 65
Studio B	.....	100
Studio C	.....	100
Studio D	.....	110
Studio E	.....	130
Studio F	.....	150
Studio G	.....	150
Studio H	.....	150
Studio I	.....	200
Studio J	.....	290
Studio K	.....	300
Studio L	.....	470

Under these figures the producer must supply the studio with the original reel of 16mm. film, not to exceed 39 feet in length, in its final edited form. With the film the producer will supply a narrator's script, edited and accurately timed to fit the film. The studio agrees to record the sound script, furnishing the narrator, and to deliver on

• Continued on Page 4

• Much of the value in student filmed movies lies in research and study given subject before filming as well as the experiences encountered in producing the film.



Cleveland Ext. High School

PIONEERS in the field of student-made movies continue to encounter opposition from superiors, older educators, and frequently from fellow-teachers. "What," these educators ask, "Is the purpose of student-made films? What is to be gained through their production?" There are two expected answers: either that such pictures are being made for classroom use or for the purpose of giving the student experience in the field of motion picture production. In either case, the skeptics claim, efforts are futile. Such films can only be poor, amateur efforts at best, and furthermore, few, if any, students are planning on entering the producing field of the motion picture industry.

Those expressing such views, of course, certainly never followed through with a student-producing film unit. It is interesting that the same opponents of student-made films do not criticize the practice of manual training students making their first foot stools or that of a sewing class student fashioning her first dress. The foot stools will be far removed in quality from a Grand Rapids product and the sewing-class dress will fall short of the Fifth Ave-

DO STUDENT-MADE FILMS

JUSTIFY THE EFFORT?

BY GEORGE W. CUSHMAN

nue product. Yet those foot stools will be used and the sewing-class dresses will eagerly be worn.

Why, then, we may justly ask, must the student-made motion picture be compared with the professionally made film any more than the manual training and sewing class products of the students be compared with commercially made articles? The student-made film, even though somewhat amateurish as are also other products produced by students, is nevertheless still usable. And what about the cooperation and fellowship gained by the students while working together on production of the film? Are these not worthwhile educational achievements?

Because a student works on a school motion picture doesn't mean he's destined for Hollywood as soon as he receives his diploma any more than the

cast of the annual class play expect to land on Broadway as actors and actresses, the football players expect to become coaches, or the manual training students expect to become carpenters. Making movies is an interesting and educational activity for the student-body affording opportunities to develop cooperation, team work, concentration, thought and study.

But all this may sound like theory. How does it work out in actual practice, you may ask. Most schools active in

the making of motion pictures as a group project report that even if the film were never used, the experience gained by students while making it are worth all the time and effort involved. Here students meet new responsibilities, find new problems which must be met and solved.

One great advantage so often overlooked is that students producing the film must spend a great amount of time in studying the subject to be photo-

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New CLASSROOM Films

REVIEW AND COMMENT ON LATE RELEASES

By GODFREY ELLIOTT



OUR GOVERNMENT (Knowledge Builders), 1 reel, sound. This is a striking and informative analysis of our constitutional form of government. After briefly sketching the times and conditions that made it necessary to call the Constitutional Convention, the film proceeds with a judicious mixture of photography and animated drawing to show how our entire system of federal government was outlined in the Constitution.

Early scenes point out the sources from which our Constitution was drawn: English traditions, colonial charters, state constitutions then existent, and the spirit of the times.

The film very clearly illustrates the checks and balances of the Constitution through simplified analysis of the powers, responsibilities, and restrictions placed upon each of the three branches of the federal government: the legislative, the executive, and the judicial. The closing sequence draws attention to the necessity for adding the Bill of Rights before the Constitution could secure ratification in 1789.

Our Government is a superb film for upper grade, junior and senior high school classes in civics, government, and American history. Its clear cut picturization and intelligent commentary will make it a useful tool in building a deeper appreciation of American democracy.



I WANT A JOB (Forum), 2 reels, sound. Makes use of the dramatic form to put across the necessity of making intelligent preparation before setting out to apply for a job.

George, after finishing high school and working several years, loses his job through no fault of his but through reorganization of his company. His uncle offers him some wise counsel on the way in which he should go about seeking re-employment. He has already sought personal interviews and studied the want ad sections. His uncle suggests further possibilities in the news columns. There George finds news of expansion of a company where his ex-

perience might get him a job, *provided* he uses the right approach.

His uncle suggests that he ought to be certain he has something to offer his prospective employer before he seeks employment; that he ought to plan what he is going to say and how he is going to say it in his interview.

The scene in the employment office shows George and several other job-hunters. The others provide a means of showing what *not* to do in job hunting: carelessness in filling out the application form, bringing a poor record of employment, no preparation for the job and an unwillingness to learn for advanced position, lack of social manners, merely asking for a job at "anything," etc.

George presents his request for employment in approved form, paying especial attention to what he can offer the company. The employment manager reviews the applications, and the film closes with his question, "Which applicant would you hire?"

This film should be shown to every high school student who is about to go job-hunting. It will be useful in high school assemblies, home rooms, guidance classes, business classes, and a great many other situations. It, of course, has no usefulness below the employment age level.



COURTESY COMES TO TOWN (Forum), 2 reels, sound. The Carter family at home one evening, gets into a friendly argument over courtesy in life today. Mr. Carter, a newspaper publisher, tells his teen-age son and daughter that the younger generation fail to appreciate the full meaning of courtesy. The children, Tom and Betty, disagree. The result is a challenge from their father to gather evidence and prepare a newspaper story on courtesy. As a check on their activities, Mr. Carter sends out two of his staff reporters to cover the story from the viewpoint of the older generation.

Tom and Betty observe several situations, most of them showing discourtesy, but one of courtesy. The two staff reporters observe other situations. Included in all these examples of situations observed are: school, business, at the restaurant, in the theatre, auto-driving, etc.

On the following day all meet in Mr. Carter's office, with notes and photographs of the situations observed. These show that neither the older nor the younger generation has any monopoly on courtesy. The film ends as Mr. Carter answers one of his reporter's questions with a question of his own: "Is courtesy the final measure of a lady or a gentleman?"

Courtesy Comes to Town will be an excellent tool for provoking discussions on courtesy

when used at the high school level in home rooms, business classes, guidance groups, assemblies, and in other groups studying social manners.



ZAPOTECAN POTTERS (Gutlohn), 1 reel, sound. Native life in the southernmost section of Mexico is the subject of this film; it is in this section today that the Zapotec Indians still preserve the finest examples of native pottery arts to be found in Mexico.

The film opens with scenes of life in one of the little Zapotecan villages, where life is easy and pleasant. The day begins as the children of one family emerge from their house to eat breakfast in the open as is their daily custom. One boy of ten starts on his way to the village school. He stops at the village church for his daily prayer, then arrives at the modern village school to take his place with other students.

Back at home the mother, with crude tools and agile fingers, creates a beautiful pottery jar. We see her begin with the first crude lump of clay, then watch the work of a real artisan as the jar takes form.

The boy later takes the jar and other pottery from the family's kiln, and walks to the neighboring town to sell his wares in the public market place. Scenes of the market place show plainly that this is the pottery section of Mexico.

Back at home the boy learns to carry on the trade of his parents, as he first works with small clay figures of animals.

Zapotecan Potters will have use in the elementary grades in connection with studies of children of other lands; in upper grades and high school it will assist in the study of native arts and people of the western hemisphere.



MAYALAND TODAY (Gutlohn), 1 reel, sound. This film is an interesting picture of life today among the descendants of the Mayas on the Yucatan peninsula. Opening scenes show some of the Mayan ruins, with reference made to the high degree of civilization perfected on the peninsula before it was overrun by the Spanish conquistadors.

Present-day scenes show a Mayan Indian home, with the life of a typical family of that section. Father and son work at the neighborhood hacienda, now run largely on a co-operative basis. The hacienda is devoted entirely to the cultivation of hennequin, the

HOME MOVIES FOR SEPTEMBER

Yucatan cactus plant from which sisal fiber is obtained.

Scenes in the fields and the mill emphasize the importance of the hennequin plant to the natives of the Yucatan. The leaves are cut in the fields, hauled to the mill where they are crushed to separate the sisal fiber from the rest of the leaf. From the mill the fibers are taken out to the large open-air drying racks to be sun-dried. When properly dry the fibers are baled for shipment to modern factories to be made into rope, twine, rough fabric, etc.

Concluding scenes show the Mayan father and son twisting sisal fiber into tough cord on the primitive machine in their home, just as all twine and rope was once made in Yucatan.

Mayaland Today, with its emphasis upon the sisal industry, will make its greatest contribution in geography classes of the upper grades and high school. Its many scenes of life and activity of the Mayan children will make it useful in elementary school social studies classes.

STRENGTH OF THE HILLS (U. S. Dept. of Agric.), 1 reel, sound. Free. The strength of the hills provides life and happiness for many American people. In the hills, men find happiness in hunting, fishing, camping, and general recreation in the parks. The hills sustain life through the sale of timber, timber products, and through the timber products factories which give employment. The hills further provide their owners with fence posts, building materials, etc.

The greatest menace to this strength of the hills is fire. Fire not only causes immediate serious damage, but it damages land and forests for years to come. Years after the fire woodsmen may cut down a fine looking tree, only to discover that it is ruined at the heart because of fire damage suffered years ago.

Woodlands must be conserved by constant guard against fires, by reforestation, by intelligent planning for the use of land and timber.

Strength of the Hills will aid in the study of conservation units at the upper grade and high school levels. In rural areas, especially, will it be a valuable film for showing at community meetings.

Miscellany

• Seventeen new four reel 16mm. sound educational films comprising the series, "The Story of Civilization," have just been released by M. Minter Culver, New York film producer. Each film program is four reels in length having a running time of about thirty-eight minutes. The series is not in serial form, each of the seventeen units being a complete story in itself.

• The U. S. Army is moving fast with the largest training film program ever undertaken in this country. One hundred and twenty-five reels on military problems are being rushed to completion and only a limitation on personnel prevents the number from growing larger, according to an announcement in *Film News* magazine.

The motion picture unit at present consists of 14 officers, 38 enlisted men and 20 civilian employees. Under the Selective Service Act, recruits with film experience from Hollywood and New York are arriving at frequent intervals, and the staff will probably be tripled before the peak is reached.



• Scenes from "Second Date" and "Graduating Into Society."

REVIEWS of school-made films

"SECOND DATE"

200 Ft. 8 mm.—By Bill A. Jones

★★★

This is a student made film with a moral, conceived to show the folly of alcoholism among high-school students. The picture, which was well planned, directed and photographed, opens with scenes of a student group reading announcement of school prom, followed by sequence of shots depicting the prom.

The two principal characters—a boy and a girl—slip out of the auditorium during the dance and imbibe in drinks from a hip flask, become drunk, and are ordered out of the building by the faculty when they return intoxicated to the dance floor.

Following this the couple get into the boy's car and drive away. As the boy's intoxication increases his caution deserts him and it is while speeding along the highway that a motorcycle officer sets out in pursuit, causing them to crash over an embankment in an effort to elude arrest.

After recovery from their hurts, the youthful couple are brought before the judge, lectured, and placed upon probation. Returning to school, member of faculty tells them their case has aroused particular interest among faculty and students, bringing about a special lecture on the effects of alcoholism. During lecture, the probationers are shown how large amounts of alcohol prevalent in whiskey soon destroys tissues, deteriorates body, etc., and picture ends with students obviously convinced that playing with liquor does not pay.

The probationers, fully reformed, promise never to drink again and thank faculty members for aiding them.

From an exceptionally good and logical continuity a fine student-made film has resulted. Photography is generally good except for one or two over-exposed and out of focus shots—scenes which obviously could not be refilmed and had to be left as they were.

Titling of this picture is well done but a few more titles would help the story along especially in the earlier sequences.

"GRADUATING INTO SOCIETY"

800 Ft. 16 mm.—By J. A. T.

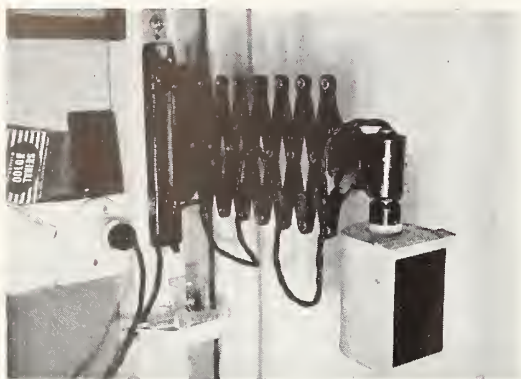
★★

This film pictures the activities in an industrial school for girls. It tells the story of one girl from the time she enters the institution until she is completely re-habilitated, discharged from the school, and given employment.

The presentation is clear and very understandable as it takes the viewer from the enrollment of a student, through the routine of daily life in the school, and shows what efforts are made to give wayward girls another chance. The schooling these girls receive in athletics as well as in kitchen, bakery, sewing rooms, and farm work is especially well pictured. Highly commendable is the manner in which this filmer trained his camera upon essential details which were many considering the lengthy footage of this subject.

Editing is one of the strong points of this film. Scenes do not run too long nor is the subject matter ever boring. There was evidence of some repetition on scenes especially in the sewing room sequences. Also, the opening of the picture could be cut right to the point where the new student is pictured at desk being enrolled by matron. The preceding shots of the arriving car, the girl entering the building, walking upstairs, etc., all could have been eliminated to give a more professional cinematic opening to the picture. Also, at close of picture, there are some shots of girl waving good-bye as she leaves the institution. These are anti-climax and easily might have been eliminated.

Good titling features this picture, with text well lettered and highly explanatory. The photography is marked by good exposure, steady camera, and accurate focus in all shots. While more frequent change of camera angles would have helped, it is realized that it is sometimes impossible to accomplish multi-angle shooting when filming indoors within limited space.



Safelight Support

Home processors and others who work in darkrooms will recognize the convenience of the darkroom light support illustrated here. It consists of one of the old horizontal telephone extensions which were much in use several years ago. They may be purchased new from some electrical supply houses or bought second hand at low cost from swap shops or second hand stores.

As may be seen, the safelight lamp socket fits readily into the clamp designed to hold the telephone and very little mechanical work is necessary. Its convenience lies in the fact lamp may be adjusted at various distances depending upon sensitivity of materials being used in the darkroom, and may be folded back out of the way when lamp is not in use.

—A. R. Bowen.

Exposure Meter Tip

Here is a simple method by which most electric exposure meters can be made to read f/stops directly. Place a piece of clear scotch cellulose tape over dial of the meter and with a fine pen and black india ink, mark the f/ stops on the tape over the proper places on the meter dial.

Where use of films of various speeds is frequent, one may make several such scales—one for each type of film—storing them on a panel of glass. The scotch tape may be removed from the glass and re-applied over the meter dial at will.

—R. W. Conrad.

REWARD FOR IDEAS!

IF YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

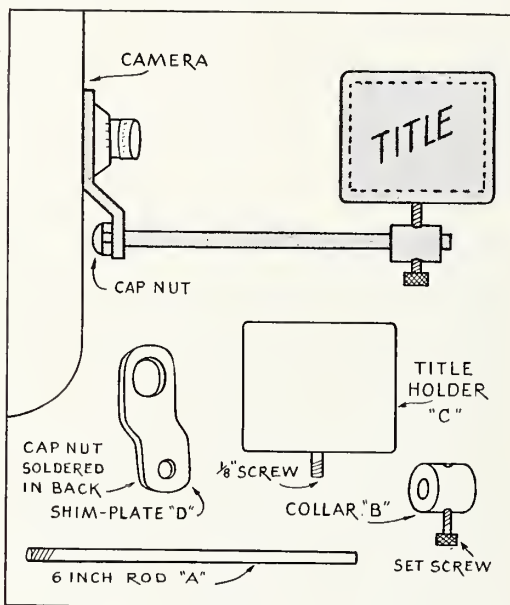
Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

THE EXPERIMENTAL

Pocket Titler

Owners of Keystone 8mm. cameras will be interested in this sturdy pocket titler which permits shooting titles when filming afield and enables making ultra-closeups without need of cumbersome equipment. The titler may be constructed by anyone handy with tools, and the parts, all of which are shown in sketch, consist of: a metal rod "A" about 3/16" in diameter and six inches in length; metal collar about 1/2" long with 3/16" hole drilled through center and drilled and tapped at top and bottom as shown to take title holder and set screw; title-holder "C"; and shim plate "D". This latter should be exactly 1/16" thick. In place between lens mount and camera case, it causes the



lens to be in sharp focus at a distance of six inches giving a field 2 3/8" x 1 3/4" —the dimensions of the title card holder.

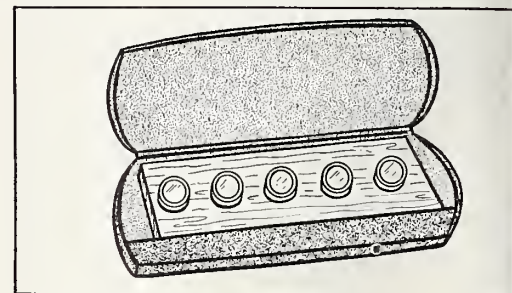
By moving the title holder forward or backward, zoom effects may be achieved. By loosening set screw and swinging title holder out of way, ultra-closeups of flowers, insects, etc., may be filmed.

Several methods may be employed to line up title holder so it will be accurately centered vertical and horizontal with the film aperture. This may be done by shooting test strips or by using a spirit level. When right position is found, scratch a deep line in the metal parts to enable lining them up accurately when titler is again to be used.

—David H. Thomas.

Filter Case

A handy filter case for the small filters provided for use with Keystone, Revere, and Bell & Howell cameras, may be made from an ordinary snap-type spectacle case, as illustrated. A



small block of wood should be cut to fit snugly within the case. Before mounting the block within the case, holes are drilled to take the filters. The block is then mounted, securing it in place with glue. The soft plush lining of lid of case protects filters and mounts from abrasions.

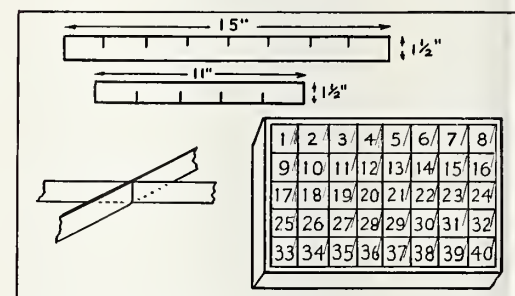
—Edward B. Denchie.

Editing Aid

Amateurs who have gazed with admiration upon elaborate editing boards with fancy contrivances for holding film strips may rig up a suitable substitute in a few minutes the next time there's editing to be done.

Take the lid of a laundry shirt box and several of the cardboard shirt reinforcements. Cut the cardboard into strips 1 1/2" in width and then cut an equal number into 11" and 15" lengths. Next slit each cardboard strip, as shown, at distances 2" apart, then assemble the strips to form a checkerboard of compartments the same as is done with separators in egg cartons.

With the cardboard strips assembled,



place the assembly in the box lid and number the compartments 1, 2, 3, etc., as shown.

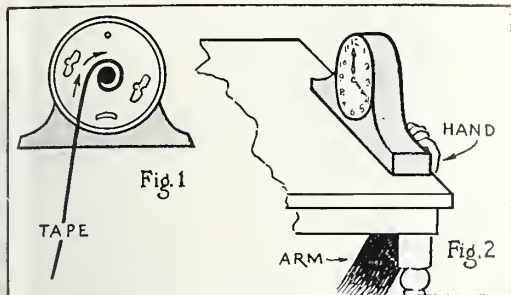
—Wm. E. Turpen.

Cine Trick

Ever had call for a scene where the hands of a clock were to move rapidly around the dial? Here's a simple method for rigging up a clock for just such a shot.

Set the clock about an hour ahead of the time you want the hands to indicate at the finish of the shot. Then wind tightly on the hand set knob, a sufficient length of friction tape to bring hands of the clock to the desired

CINE WORKSHOP



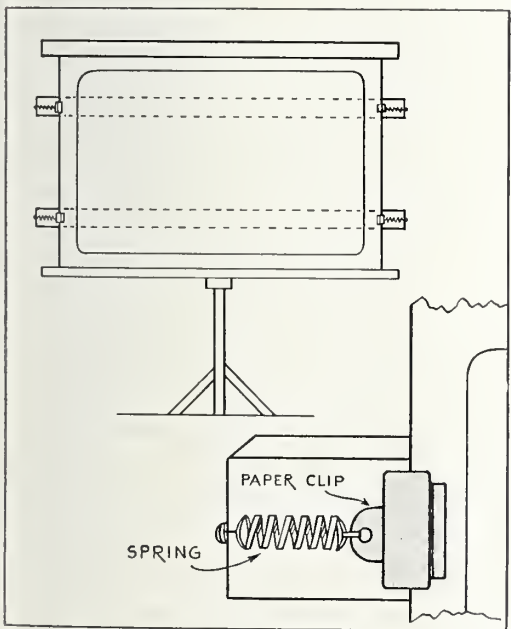
point when tape is drawn out sharply.

Mount clock securely before the camera, preferably on the edge of a table as shown. Then by pulling down on the tape, hands of clock will turn smoothly at a consistent speed as the tape is drawn, stopping at the desired point when end of tape is reached.

—W. D. Garlock.

Wrinkle-proofer

After prolonged use, large projection screens often sag, causing objectional wrinkles on the surface that prove annoying during projection of pictures. To correct this, a simple device may be rigged up by any amateur to hold screen taut as shown in illustration.



The gadget consists of a sturdy slat of wood about $1\frac{1}{2}$ " wide and $\frac{3}{4}$ " thick, and long enough to extend about an inch and a half or two inches beyond each edge of the screen. At each end of the slat is fastened a small light weight spring to which is attached a small spring paper clip. When the screen is unrolled, two of these gadgets are placed in back of the screen, as shown. The clips grip edge of screen holding it taut and wrinkle free.

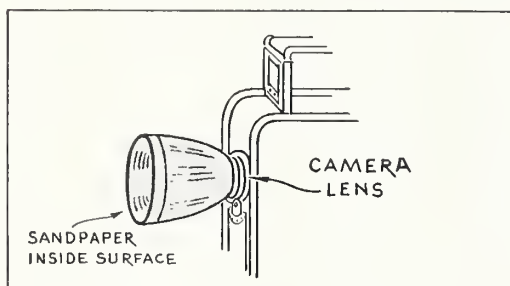
—Arthur R. Mellor.

Lens Shade

An attractive and highly efficient lens shade may be made from the plastic top of a gin or liquor bottle. Even though you don't drink, it is possible to obtain one or more of these tops from a friend or a local cocktail bar.

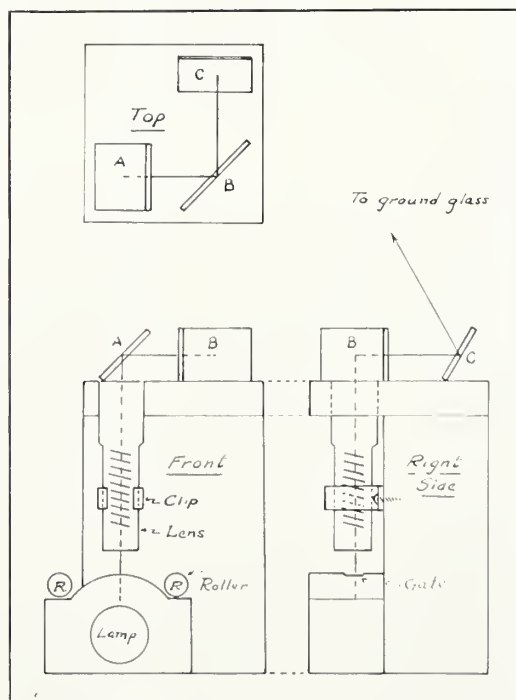
Drill a hole in top of cap slightly smaller than diameter of lens barrel and finish to a snug fit with a round file. A little sandpapering will remove gloss from inside of the cap as safeguard against light reflection.

—George Harvey.



Film Viewer

The film viewer described here is equivalent to anything on the market that does not produce images in motion. In other words, this viewer is not equipped with shutter. It produces an enlarged still image $2\frac{1}{2}$ "x $3\frac{1}{4}$ " which is projected right side up on a ground



glass screen. The principle of operation is as follows:

Film is guided across an aperture which has a light source underneath. Light transmitted through film goes through the projector lens where it

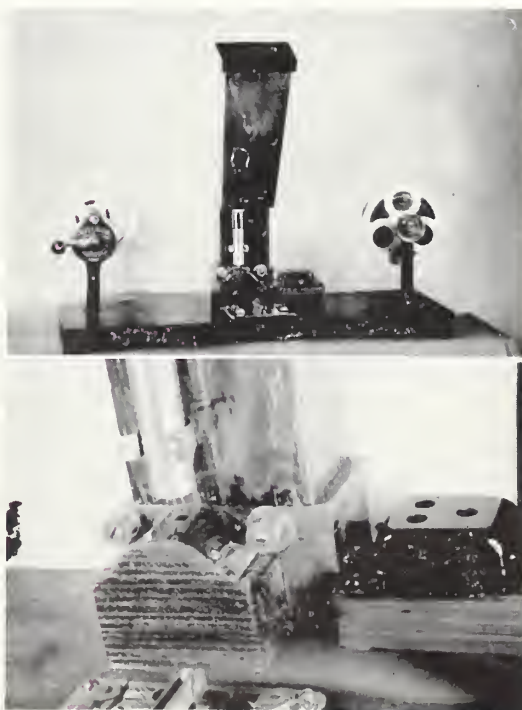
gadgets, tricks and short cuts contributed by Cinebugs

strikes mirror A. Mirror A is set at 45 degrees to the incoming light and reflects light in a horizontal plane to the right striking mirror B. Mirror B is set at 45 degrees to reflect the light in a horizontal plane directly to the back, striking mirror C. Mirror C, set at a 60 degree angle, causes the image to be reflected upward and toward the observer, striking the ground glass screen and becoming visual. It is necessary to use three mirrors to shift the image around so that it will be right side up.

As to the construction, no definite dimensions will be given as dimensions will vary with different projector lenses and different size films. For the aperture a piece of light gauge sheet metal is used. A hole just a trifle larger than one frame of film is cut, as shown. This metal is fitted over a curved form so that as the film is drawn over the aperture and under the rollers it will be held firmly against the aperture maintaining a definite position for focus. Underneath the aperture is installed a 32 c.p. automobile headlight globe. For a power supply an old radio power supply transformer was used, using the 5 volt supply.

The next step in construction is to mount the projector lens. A hole is bored in the mirror platform to support the upper end of the lens. The bottom

• Continued on Page 447





T e l e ...for

W6XAO

... the new Don Lee Television Studio atop Mt. Lee overlooking Hollywood is the highest in the world and will be the most modern in appointment when fully completed. From this station the best prize-winning films in Home Movies' 1941 Contest will be telecast to Southern California audiences sometime in November. Latest type 16mm. telecasting projectors are now being installed and it is hoped that 8mm. equipment will also be ready for use in time for this special program.

HOME MOVIES' 1941 AMATEUR CONTEST CLOSES SEPTEMBER 30TH

HERE ARE CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready.

They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.

- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.

- Be sure to label film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

VISION The Winners!

Through special arrangements with Don Lee Broadcasting Company, the best of the winning films in this year's Home Movies' Amateur Contest are to be broadcast over television station W6XAO in a special program dedicated to movie amateurs. Thus, in addition to the Lloyd Bacon Trophy and the 16 additional awards in the contest, movie amateurs may also gain prestige certain to follow telecast of their movies.

Here, indeed, is something really important to shoot for. Telecasting of prize films will bring the work of amateurs before some of the most important personages in Hollywood whose home television receivers are constantly tuned in on station W6XAO. The editors of Home Movies

feel no greater incentive could be offered the serious movie amateur to better his picture making than this opportunity to display his cinematic handiwork in so auspicious a manner before an appreciative audience. Both black-and-white and color films are acceptable for television.

SEVENTEEN AWARDS

go to the winners in Home Movies' 1941 Annual Amateur Contest this year! Four separate classifications, plus six achievement divisions, make this the most attractive contest ever held for movie amateurs.

GRAND PRIZE—for the Best Picture

The Lloyd Bacon Trophy, sponsored by Lloyd Bacon, Warner Brothers-First National Pictures director. And in addition, the First Award in the film's respective division.

Scenario Films

First Award—Dual Turntables.
Second Award—Electric Exposure Meter.
Third Award—Tripod.

Family Films

First Award—Dual Turntables.
Second Award—Electric Exposure Meter.

Third Award—Tripod.

Documentary Films

First Award—Dual Turntables.
Second Award—Electric Exposure Meter.
Third Award—Tripod.

School-Made Films

Award—Handsome engraved trophy.

ACHIEVEMENT AWARDS

Photography—For the best camera work, 8mm. or 16mm.—engraved trophy.

Editing—For best editing of contest picture—engraved trophy.

Titling—For best titling of contest picture—engraved trophy.

Sound—For best sound, musical, or commentary recording for a contest picture—engraved trophy.

Technical Achievement—For best contribution during year to Experimental Cine Workshop or best technical accomplishment in producing a contest picture—engraved trophy.

Club Achievement—For most outstanding accomplishment during year by any amateur cine club—engraved gavel.

• Lloyd Bacon contemplates the handsome trophy which he sponsors annually for the best 8mm. or 16mm. film entered in Home Movies' Contest.



Lloyd Bacon Trophy

Sponsored by
Lloyd Bacon,
ace Warner

Brothers' director and champion of the amateur movie maker, the handsome Lloyd Bacon Trophy distinguishes the winner of the best picture submitted in Home Movies' contest. Comparable to the famed "Oscars" awarded Hollywood's picture producers, the Lloyd Bacon Trophy is the greatest distinction that can come to a movie amateur.

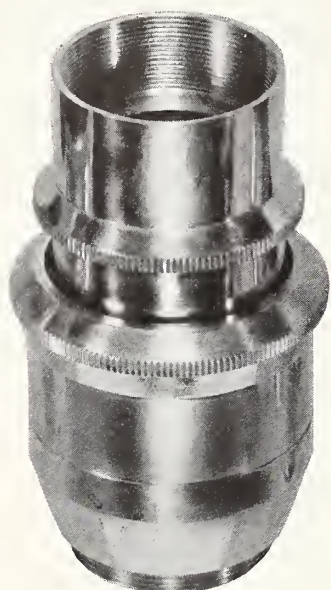
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World's Largest Camera Store
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Reviews of amateur film reviews . . .

• Continued from Page 421

ture interesting. The picture closes with another black and white sequence—taking up where the opening left off—of the neighboring guests. The wife is shown reacting highly enthusiastic to the movies while her husband is shown as having fallen fast asleep! After the guests leave, the travelers are shown eagerly planning their next year's trip.

Editing: The one great fault with this picture is the placement of the explanatory sequence in its entirety at the beginning of the picture. It should have been broken up and spread throughout the picture. Here the travelers tell their whole story before showing it whereas, the proper technique would be to open the picture with the travelers beginning to relate their adventures, then cut to the scenes corresponding to the verbal explanations which are given in the many spoken titles, and by interjecting the explanatory titles throughout the film and cutting back only occasionally to the husband or wife talking about the trip.

Titling: Titles were well executed with lettering and exposure good and composition well centered. Main title was very appealing. It was composed of a moving background picturing a girl and two male companions walking along a country road with the text of the title superimposed. Good use was also made of signposts along the route of travel and in National Parks as means of conveying information to audience.

Photography: Was very good. As used, the mixing of black and white and Kodachrome is quite logical as the black and white sequences represent the episode of the travelers relating their trip while the Kodachrome sequences represent the movies filmed during the vacation. Many shots are commendable for their composition. Many of

the shots made from a moving automobile would have screened steadier if they had been filmed at 32 frames per second instead of 16.

Sound: "Donkey Serenade" and "Grand Canyon Suite" are the two records selected by this filmer to background his picture, and very appropriate they are, too.

"LIFE BEGINS"
100 Ft. 8 mm.—By J. M. C.

★★

Continuity: In this picture an interesting continuity has been worked out to introduce the birth of a child. While little footage is devoted to the child, this picture serves as the foundation for the child's movie biography which we are sure will follow in ensuing months and years in regular filming of sequences as the child grows up.

The picture opens with a closeup of a sign: "No Children Allowed On Maternity Floor." A hand enters the scene and underscores "Maternity Floor." Next are closeups showing a man's feet nervously pacing up and down a corridor; closeup of clock showing time, six-thirty; a long shot showing the man pacing floor of maternity ward; cut back to clock showing time, seven o'clock, etc. There follows a series of shots in closeups that indicate the baby is being born—shots of the nurse, the doctor, instruments, etc.

A good piece of business is the closeup of the can of ether being held and the contents being poured ostensibly onto the cone over the patient's mouth, although at no time is the patient shown in any of these scenes. A trick shot depicting the hospital whirling around and around creates the illusion of the patient's reaction to the ether.

Following this is a sequence of the nurse announcing the baby's birth to the nervous husband. He enters the ward, and shots of the mother and baby fol-

low. Shots of the baby made at intervals of one week up to the time she is two months old complete the picture. Further scenes of the growing baby, of course, will be spliced on from this point.

Editing: Very commendable. Due to good cutting, the first part of the picture moves fast, gets its story across in a hurry. There's no excessive footage to any scene. Notable technique is that of quick cuts from shots of feet pacing to hand snuffing out cigarettes to convey husband's increasing nervousness.

Titling: Unusually appropriate is the titling of this picture. Text was cut out letters which were pinned by means of small safety pins to diapers hung on a clothes line. The transition from one title to another was accomplished by moving the clothes line to bring another diaper into view—very professionally done. Exposure, photography and centering good.

Photography: Being mostly interior shots, photography of this picture is consistently good, requiring as it did considerable lighting in scenes of large areas. However, main action was always kept in good light. Camera was reasonably steady except in some instances when certain restrictions demanded a certain amount of shooting with camera held by hand. Commendable shots are closeups showing cigar

TO OUR READERS

We will appreciate calling our attention to any misleading claim made by any advertiser in HOME MOVIES whose product or service proves unsatisfactory.

Should an article prove other than advertised, or if a service is not prompt, immediate notification will enable us to enforce upon the advertiser necessity of adjusting his product or service to the maximum high standard of quality required by this publication of its advertisers.

labeled "It's a Girl" being transferred from one hand to another, and the closeup of the hand snuffing out cigarettes—both illustrated here.

"WE WENT FISHING"
10 Ft. 8 mm.—By J. F. D.

★★★

Continuity: Fishing pictures frequently seem to complicate themselves in the assembling at editing board. Few filmers are inclined to trim scenes or delete them entirely where such will improve continuity. This fishing picture is different.

This cine story begins with a letter inviting another party to go fishing. Following this are shots showing tackle and supplies being loaded into automobile, the car leaving, and then its arrival at mountain cabin where it is quickly unloaded. After this, preparation of assorted tackle is shown and then there's a brief sequence showing a woman baiting a hook with a worm—a good touch.

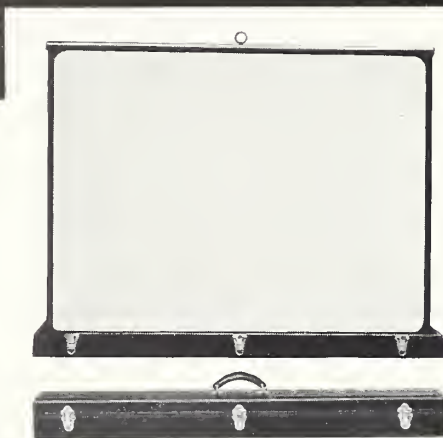
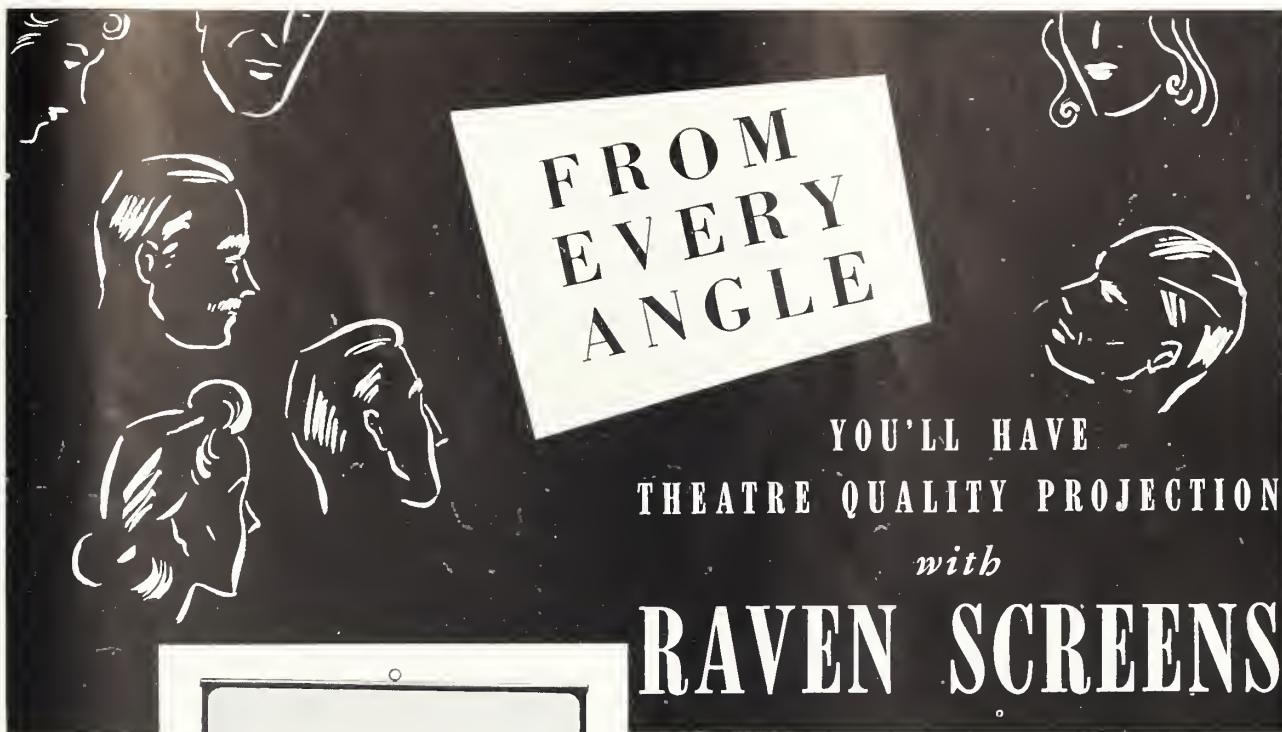
Continuing are shots showing the party setting out on the lake by motorboat, catching and landing fish, then returning home, cooking, eating, and then a friendly game of cards afterward.

All these scenes are in logical order. The story opens with the fishing party going fishing, and we are shown them fishing, getting results, and then eating it—which is the simple and natural way it should have been pictured. There is no repetition of action.

Editing: Scenes were cut to the limit. There are many large closeups, affording opportunity to study those pictured in the story. Frequent use is made of the technique of placing a person within a scene as an observer of some interesting object or panorama.

Titling: Titles were superimposed over a scenic background, evidently picture postcards. Titles were well worded and centered and did much to enhance continuity.

Photography: Good closeups, nice composition, and consistent exposure mark this as a well photographed home movie.



DeLuxe Automatic
Collapsible Model
Sizes 22" x 30" to 70" x 70".

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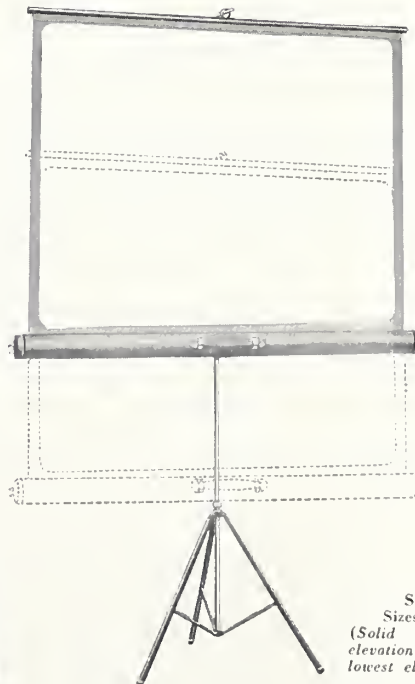
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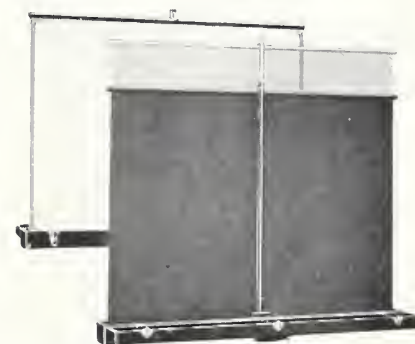
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FULL LENGTH

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Pick your most convenient height! The Quickset Senior extends and telescopes the full range with a twist of the giant grip, easy-locking rings. Holds securely at any extension! Beautifully finished in satin aluminum and black lacquer.

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Movie of the Month . . .

• Continued from Page 419

I sat upon a small stool a few feet from the nest."

The picture is introduced with a simple printed title and this is followed by the first scene, that of the completed nest in which rested three blue eggs. Following this is a sequence of shots showing mamma robin settling down on the nest, papa robin bringing her food and then scenes showing papa and mamma robin changing shifts — taking turn about on the nest. While one bird sat upon the eggs, the mate remained alert nearby for possible intruders.

There are many shots showing the birds on and off the nest, all in vivid closeups, and some without seeing the picture might criticize the repetition as unnecessary. But these shots are so interesting, you feel there is still not enough footage devoted to enable one to adequately study the birds at such close range. Nevertheless, Mrs. Seeley has intercut shots of the birds bathing in a nearby bird bath, searching for food, etc., between these closeups to give just the necessary relief.

Soon the first baby bird is hatched and the proud parents busy themselves bringing worms to fatten the youngster. Later that day, a second bird is born, and closeups show the babies, mouths everlastingly open, crying out for food. A title at this point states that the observers never did learn what became of the third egg. It failed to hatch and simply disappeared from the nest.

Interesting was the way the parent birds got rid of the shells of hatched eggs. A portion was eaten and the remainder carried away from the nest. Another interesting note worth mentioning at this point is the diary which Mrs. Seely wrote as she sat observing the birds and which remains a complete record of the birds' activities from building of nest

to time matured birds leave the nest. Concerning the disposal of egg shell, Mrs. Seely wrote in her diary:

"Monday, April 24. Lots of excitement! Patsy discovered a bird had hatched before 7 a. m. Shots were made. Weather warmer. Trees budding. Soon mother returned to nest, then the daddy. Both touch beaks, and mamma bird moves over revealing the baby. At ten o'clock, cracks occur in second egg. At 4:35 p. m., second egg hatched. Egg broke into two pieces and we saw baby bird actually emerge! When entirely free, mother bird returned to nest and ate half the shell. Then she took remainder of shell in her beak and flew away. We later observed that she had flown it to lot next door and trampled it into the ground."

There follow many shots in vivid closeup of the baby birds being fed and of the parents rustling for food. Perhaps the rarest shot of all pictures one of the parents tugging with a fat worm on the lawn, ultimately conquering it. An enlargement from one of the frames of this unusual shot is reproduced elsewhere. Another highlight are the feeding shots filmed in slow motion.

In due time the two offspring grow to maturity and one by one leave their parents' abode to shift for themselves. We are shown in an exceptionally fine closeup, the last bird as he stretches his wings before taking off on his departing flight. A cute ending to the picture is the closeup of the vacant nest with a sign, "Vacancy — Rent Free," placed over it.

There is a short anti-climax sequence following this showing the parent birds, their rearing chores behind them, enjoying the beauty of spring as they search for grubs and worms in the branches of budding trees. While these are exceptionally picturesque shots, the picture is very complete without them. The clever scene of

the "Vacancy" sign over the nest properly ends the picture.

It is seldom that a woman produces a home movie that reaches the realm of Movie of the Month. But when one does, such a picture invariably displays keen cinematic ability. How many male cinefilers would have filmed this picture as steadily as did Mrs. Seely with camera unmounted we do not know; but here is a rare example that proves good movies can sometimes be quite satisfactorily filmed without benefit of tripod.

The photography of "Through the Window Pane" is far above the average. Exposure is consistently good in spite of varying light conditions that occurred throughout each of the many days required for filming. And every scene boasts of needle sharp focus.

The titling is one of the highlights of the picture both from point of composition and arrangement within the picture. All titles were poetic in composition and we regret that space does not permit reproduction of the entire series — eleven in all — which would reveal their value as a medium for knitting the story together.

The equipment used by Mrs. Seely in filming this picture consisted of a 16mm. Eastman Magazine Cine Kodak fitted with an f/1.9 lens; Kodachrome film; a 2½" Telephoto lens; and a Universal exposure meter.

"Through the Window Pane" has been exhibited widely by Mrs. Seely to schools, civic groups, and Museum audiences. Plans are afoot to make several dupes of the film so that this rare document may be made more generally available to educational groups.

Every citizen is urged to do his part by buying Defense Savings Bonds and Stamps.

With ADVANCED Cinefilmmers...



• Maya ruins of Copan.

Expedition

Prompted by the increasing demand of schools, Universities and Organized Latin American groups for authentic cine-material on Latin America, Victor von Hagen, well known author and explorer, will leave for Honduras this fall to complete an ambitious program of 16mm. film production.

Central America is rich in rare cinefilming material. There are Maya ruins, primitive Indians, vast industries like the banana and mahogany, gigantic work-programs such as the Pan American Highway, active volcanos, curious animals and insects that form the background of these attractive Central American States. Von Hagen's long experience in these countries and his intimate knowledge of the language, the people and especially the limitations of the camera in the tropics promise interesting cine-footage which he promises will be finding its way into the nation's classrooms before Spring 1942.

The American explorer plans to stay in Central America for over a year, since he feels that careful filming cannot be accomplished quickly, although Central America has an excellent aviation system — one of the most complete in the world, affording rapid transit between most important points.

Von Hagen plans to photograph the famous Maya ruins of Copan where 2000 years ago the American Indian built one of the great-

est civilizations the world has ever known, also to fly to the Mosquito coast in the Carribean to photograph the annual log rush of the thick-trunked mahogany trees on their way to Pensacola from the Green Hell of the jungles of Honduras. Of greatest interest are Von Hagen's plans to make three documentary films built about the three divisions in Central American life: (1) the primitive Indian; (2) the middle-man of the fields; (3) the upper classes of the countries. These films will give the background so needed by schools to understand the social and economic problems of Central America.

Also planned are films of fights between snakes and iguanas, large tarantulas enormous tropical insects, and life among primitive Indians.

Many interested in Von Hagen's third Central American filming venture have arranged for him to make special filmings for them, an accommodation which he is in a position to undertake for those willing to supply the film or adequate compensation.

It is understood that a releasing company is being formed among this filmer's Hollywood friends to handle editing, printing and distribution of prints of his films which will be shipped to Hollywood for processing as quickly as they are exposed.

Kukan

In the March issue, this department reported briefly on the thrilling 16mm. Kodachrome movies filmed in China by Rey Scott. Today 16mm. Kodachrome dupes of these pictures are being screened with aid of high-powered 16mm. arc projectors in some of the largest theatres in the country under the title "Kukan." It is the first in-

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For Action Editing the Hollywood Studio Way
A smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movement on its brilliant miniature screen. Use it to transform random shots into smooth-running sequences that everyone will enjoy seeing.
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8mm Projecto-Editor alone..... 22.50
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For joining odd scenes with smooth FADES or WIPES — dissolves one into the other without abrupt loss of continuity. Easy and quick to use. COMPLETE INSTRUCTIONS INCLUDED. ONLY \$1.00.
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Craig Junior Rewinds
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- Letters photograph full white
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stance on record where a 16mm. motion picture has been screened consistently in theatres originally designed only for 35mm. film projection, and the success with which "Kukan" is being projected points to the fact that "big time" theatrical exhibition of other 16mm. pictures may follow. Not infrequently there has been much speculation on the possibility that 16mm. may someday replace 35mm. as the medium for theatrical motion pictures, and the successful screening of

"Kukan" may give the idea further impetus.

Months ago, some of Scott's footage on China was edited with added narration and screened for lecture audiences by David Paige under the title "Bombing of Chungking." The response which followed screening of this picture prompted Scott to combine all footage into one feature and make it available to the nation's theatres. The bombing of Chungking and the resultant fire are highlights of the picture.

have scenes that (1) are too short in length, or (2) in which action is already fairly rapid. It must be remembered that projection at sound speed (24 frames per second) is an increase of 50 percent over silent speed. If there is any doubt concerning the possibility of adding sound to a film shot at silent speed, put the film on a sound projector and run it through several times at sound speed.

Even though the finished production is 50 feet or 150 feet short of being a full 400-foot reel, there will be no appreciable decrease in the recording costs given here. Studio charges and narrator's fee will remain the same. There will be a slight decrease in cost for film stock used, but not enough to exert any great influence on final costs. The one-reel charges apply to a maximum length of 390 feet. If the production runs to 700 feet, or even if it is only 575 feet, then the costs will be based on charges for two reels, or approximately double the figures given here for one reel.

Sound tracks for movies...

• Continued from Page 422

finished combined print of sound and picture in the form of a reversal duplicate.

From this tabulation it can be seen that the school has a wide range of choices available, ranging from \$65 to \$470 per reel. No adequate explanation can be given for the extreme variation in price given by Studio L. The writer has personally examined samples of work from Studio A at \$65 per reel, and finds them entirely acceptable for average school production purposes. There is every reason to feel that excellent quality work can be obtained under \$150.

These figures, furthermore, include a narrator's fee of \$15-\$50, depending upon the studio; \$15 in the case of Studio A, \$25 for those in the middle bracket, and \$50 for the upper bracket. This charge can be eliminated where the school is able to send its own qualified narrator to the studio to make the recording.

Under this system of recording, the producer is supplied one reversal dupe print combining picture and sound. Additional prints of this sort from any source will cost approximately \$30 each. If the producer anticipates the need for more than two or three combined prints, recording should be done by the dupe negative method. This method will raise the initial costs \$25-\$50, but will enable the pro-

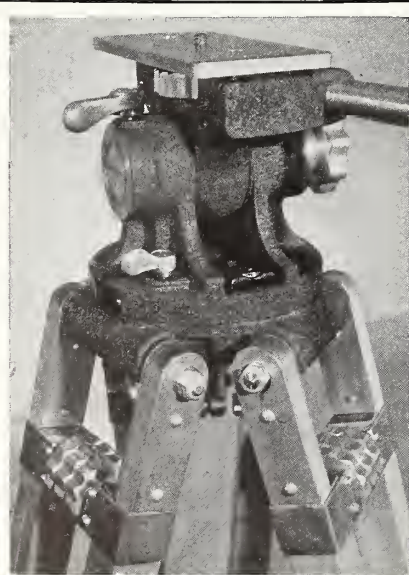
ducer to secure additional combined prints at the lower price of approximately \$15 each.

If it is known beforehand that sound will be added to the school-made movie, the film should be shot at 24-frame speed. It is entirely possible to add a sound track to a film that has been shot at 16 frames, *providing* that it does not

CINE QUIZ

Test your skill and cinematic knowledge by marking correct answers to following questions. Then turn to page 447 to check your score. If your average is 80, you're good! If its only 60 you're still good; and if its less, well—try again.

1. To obtain three time magnification with an 8mm. camera it would be necessary to use which of the following lenses:
 - a. 1 inch
 - b. 1½ inch
 - c. 3 inch
2. Under average light conditions a cine lens in focusing mount can be set for "fixed" or universal focus at what distances:
 - a. Infinity
 - b. 1 foot
 - c. 25 feet
3. Excessive overall reddish tones in Kodachrome interior shots made under artificial light are caused from:
 - a. Insufficient light
 - b. Use of regular Kodachrome without blue filter
 - c. Exhausted photo flood bulbs.
4. Home movies are made most interesting by shooting most of the scenes in:
 - a. Daylight
 - b. Hawaii
 - c. Closeups
5. When in doubt about the emulsion rating of a film where would you look for this data?
 - a. On the can
 - b. On safety leader strip
 - c. In Home Movies magazine
6. The shorter the focal length of a cine lens—
 - a. The wider the area photographed
 - b. The greater the depth of focus
 - c. The larger the object photographed will appear on the screen



PROFESSIONAL JUNIOR TRIPOD

A PROFESSIONAL TYPE TRIPOD FOR 16MM!
The present importance of 16mm filming demands a sturdy, substantial tripod, built along professional lines. This need is met in the PROFESSIONAL JUNIOR. Finely finished; built to precision standards. "Spread leg" construction gives utmost rigidity. Quick, positive height adjustment, to over 7 feet. Smooth tilt and panoram head. Camera platform takes Eastman Special, B & H Filmo, Bolex, or Berndt-Maurer cameras; adaptable also for 35mm cameras such as Eyemo and DeVry. Ideal for sound and all important work. Now in use by leading 35mm news-reel companies and 16mm producers. Write for descriptive literature.

CAMERA EQUIPMENT CO.
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The Reader



SPEAKS

mm. and Eight

Here's an interesting missive from a cinefilming rother in far off India:

Sirs: I have chosen 8mm, because it is really the least expensive as far as the recurring cost in filming material is concerned. Having bought my first 8mm apparatus in August 1934, I always look upon my choice as the most satisfying. It is a strange coincidence that August is the 8th month of the year and that that particular year was 1934. I don't quite remember whether I had made the purchase on the 8th.

According to Burmese tradition 8 is always looked upon as a lucky number. In games of cards, 8 is called in Burmese gambling slang "luck." (The actual pronunciation is also "luck.") Eighth day in a Burmese Calendar is always a Sabbath day, and looked upon as an auspicious day. On a Sabbath day the Burmese people observe 8 precepts. In astronomical science of the Burmese, there are 8 planets. Geographically Burma is divided into 8 divisions. There are 8 noble paths by which only one could attain Nibbana, in Buddhist religion. (Nibbana is Perpetual Peace.) Therefore there is no wonder that 8 plays an important part in the life of a Burman.

"8" also seems to play an important part in 8mm Cinematography. I can give you some strange facts about the 8's in 8mm technique.

1. The standard lens of an 8mm camera has 12.5 focal length—(1, 2 and 5 of 12.5 make 8.)

2. The f 3.5 lens is almost a standard equipment of most makes of 8mm apparatus. (3 & 5 of f 3.5 make 8.)

3. The speed of the most 8mm camera shutters is

one thirty-fourths of a second. Now 1, 3 & 4 of 1/34 make 8.

4. Hyperfocal distance for f 2.5 lens (12.5mm standard focus) is eight feet.

5. At f 8, when lens is set at 8 feet, depth of focus is just a little less than 3.5 feet and infinity. (3 & 5 of 3.5 make 8.)

6. The diameter of the standard 8mm camera lens at an aperture of f 8 is 1.52mm (approximately). 1, 5 & 2=8. The diameter of 38mm lens at diaphragm opening of f 8 is 4.76mm (approximately). 4 + 7 + 6 = 17; 1 + 7 = 8.

7. Speed of regular panchromatic film is Weston Daylight 8.

8. A two-inch lens 8 feet from the subject has a width of field of 8 inches.

9. A normal 8mm camera lens at 8" distance covers an area of approximately, 3.374" x 3.77". 3 + 3 + 7 + 4 = 17 or 8, and 3 + 7 + 7 = 17 or 8.

10. With a film of Weston 40 rating at 8 feet distant from the subject using four No. 1 photoflood lamps the diaphragm opening of the lens must be f 8 according to the data given in latest issue of a popular cine magazine.

—Mg. Hla Aung,
Rangoon, Burma, India.

Processing Kink

Here's a new angle on an idea published in the *Cine Workshop* recently:

Sirs: Processing trays such as described by Mr. Jenkin in *HOME MOVIES* for March 1941 (p. 131) may be made with linoleum—ordinary floor linoleum—in place of the "horn fiber" suggested. I made several trays of similar design (before reading Mr. Jenkin's article) and found linoleum to be a satisfactory material, the trays having been in service for many months.

One advantage is that soaking in water is not necessary as with fiber, but the

"Dance," by C. T. Baker, using a Speed Graphic and Kodak Super-XX Film. A Medal winner in the Graflex Golden Anniversary Picture Contest.

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Single 8 . . .	\$3.85	\$1.30
16 mm. . . .	2.00	.80
16 mm. . . .	3.25	

MICROGRAN PANCHRO REVERSAL—Scored
Speed 12-8—Anti-Halo Backing, Extra Fine Grain

Double 8 . . .	100 ft.	32 ft.
Single 8 . . .	\$3.30	\$1.20
16 mm. . . .	1.85	.70
16 mm. . . .	3.15	

SUPER CINEPAN PLUS REVERSAL—Not Scored
Speed 64-40—Non-Halation Base

Double 8 . . .	100 ft.	33 ft.
Single 8 . . .	\$3.85	\$1.45
16 mm. . . .	2.15	.80
16 mm. . . .	3.50	

SUPER CINEPAN REVERSAL—Not Scored
Speed 24-16—Non-Halation Base

Double 8 . . .	100 ft.	33 ft.
Single 8 . . .	\$3.35	\$1.25
16 mm. . . .	1.90	.70
16 mm. . . .	3.25	

CINECHROME SEMI-ORTHOREVERSAL
Speed 8-2—Non-Halation Base—Not Scored.

Double 8 . . .	100 ft.	33 ft.
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linoleum should be warmed for easier bending. The slick (pattern) side is put on the outside, making painting unnecessary; the inside of the tray is, of course, given at least two coats of acid-resisting paint.

—R. W. Seichrest,
Washington, D. C.

Souvenir

Here's an idea that might

Television beckons cinefilmmakers . . .

• Continued from Page 415

ceiver, even though there might be a visible difference in contrast discernible in the film.

"The television movie photographer," says Lubcke, "should strive to achieve what is known as 'checker-board' contrast. This is a form of composition in which, upon analysis, it is realized that the whole field of view is broken into alternate dark and light areas. It is not necessary that the various areas be of the same size or symmetrically distributed.

"The overall gamma range of the film must be kept small. This rule is frequently violated in making shots of personages on shipboard where a dark figure or a person darkly dressed is posed against the light background of sea or sky. Such extremes encounter overload points in the several units of the television chain from pickup device to receiver screen. The effect is similar to carrying the contrast to the toe and knee extremes of the H-D curve in photography. In short, the most suitable cinematographic quality for television is that where contrast does not go to the extreme one way or the other.

"An important rule for television movies is to maintain action in the scene. It is well established that the eye is used to reduce detail in objects in motion in real life. By the converse, scenes of limited detail, as in television, appear to be of greater clarity when in motion. Consequently, the principal characters should move, gesticulate, or talk when-

profitably be adopted by other cine clubs:

Gentlemen: When a film is sent to our club for screening, we make a souvenir recording right after the show in which various club members comment upon the film and offer criticism.

The recording is returned with the film to the party or club who loaned it and serves not only as a

souvenir but a beneficial personal reaction to the film.

Others, including clubs, interested in receiving such a recording from the 8/16 Movie Club of Philadelphia may send their films to me. Showings are made at our club meetings on the third Thursday of each month.

—George Burnwood,
7019 Hegerman St.,
Philadelphia, Pa.

ever possible. For this reason, movies shot for the most part in medium and closeup shots are the best for television purposes. Certain short, motionless periods may be observed to avoid monotonous repetition. When inanimate objects are to be shown, motion of the camera in judicious panning or zoom action is desirable.

"Another requisite is that medium or light density prints with dark frame lines be supplied for telecasting. Dark prints, because of lack of contrast in the toe portion of the H-D curve, and because of the low signal level produced in television equipment are definitely inferior to lighter prints from the same negative.

"Shot transitions should be made with lap-dissolves, quick fades or instantaneous change from one scene to another. Long fade-outs give the momentary impression to the television audience that something has gone wrong with the equipment. The receiver screen does not go completely dark during a fadeout, as in a theatre. It remains lighted to a gray tone similar to the condition obtained when transmitter is on the air but not broadcasting a visual signal.

"Titles, of course, should be kept to the minimum of words and lettering should be large—about four or five words to the line and not over three lines to a title."

Summing up the subject, knowing what to shoot is one thing necessary in trying to sell films for television programs. Knowing how to shoot film that will

televise satisfactory is quite another thing. Knowing the answer to both may mean the difference between making movies as a hobby and shooting movies profitable for one of the greatest fields yet opened to substandard film production.

There's opportunity, too, for the serious cinefilmmaker not interested in the commercial aspect of cinematography, to get his movies before the nation's television audiences. Right now all television studios are open for airing good 16mm. movies, amateur-made or otherwise—an opportunity for amateurs with good films to get their work screened before larger audiences than parlor showings afford.

Tuned in on Don Lee's station W6XAO are more than 800 television receivers. Numbered among the owners are such personages as Edgar Bergen, Charles Correll of Amos 'n Andy fame, Wallace Beery and others whose fame stems from Hollywood. Invariably these television fans augmented by enthusiastic neighbors or guests may be found gathered about their receivers each evening when important programs are on the air.

Thus, television marches swiftly onward and amateur cine enthusiasts are beckoned to step into the line of march and stride along for a fair share of the plaudits—and profits.

In this time of national emergency your country needs your help. Buy Defense Savings Bonds and Stamps regularly.

Information PLEASE

Vernacular (Walter Harding, Brownsville, Texas.)

Q. I've noticed the word "cheat" used by some writers of your publication in expressing certain cinematic manipulations in filming pictures. Will you please explain the term?

A. The term "cheat" in the parlance of the Hollywood cinematographer refers to the practice of altering the position of actors when moving in from a medium shot to a closeup, for example, in order to enhance the composition; use of the term has also spread into other departments of the industry and is frequently used to describe the license taken by film editors in re-arranging scenes, originally shot for one sequence, and using them in another.

Negatives (Curtis Harrington, Beaumont, Calif.)

Q. Can reversal films be so processed that they will result in a negative so that several prints of the film can be made?

A. Yes—any of the popular brand reversal films can be developed to a negative and then fixed out. There are instances where Kodachrome has been developed to a negative. But, of course, reversal films are not intended to be processed in this way for, as a rule, processing same to negatives usually results in developing too black. When a negative is required, however, it is suggested that the developing time be reduced a little or the film be under-exposed slightly or both.

Fogging (Albert F. Jennings, San Diego, Calif.)

Q. Friends whom I have consulted regarding my first attempt at home processing advise that poor results I obtained are due to fogging of film. What, in your opinion, would cause this?

A. Fogging could be due to your safelight if it is

• **READERS:** This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

not "safe" enough or to other stray light that has struck your film between the time it was being loaded into your camera and the final stages of processing.

Always handle positive film under a red safelight such as the Eastman series "OA" and be sure to keep the safelight some distance from the film.

Where safelight or stray light is not the cause, fogging can generally be attributed to the fact film is too old or has been stored in too warm a place.

Titling Adhesive (Dr. Harvey Johnson, Seattle, Wash.).

Q. Can you inform me if it is possible to purchase some of the adhesive material such as used on some title letters, enabling them to stick to a title board and be easily removed for use again? I wish to make some title ornaments that can be used in a similar way.

A. We would suggest writing to Mittens Display Letter Co., Redlands, Calif., or to Hollywood Cine Products, 3221 So. Figueroa, Los Angeles, both of whom supply an adhesive preparation with some of their title letter sets.

Sound (Dennis Craig, Seattle, Wash'n.)


Q. I am planning to purchase a set of dual turntables and a recorder to make and play recorded sound with my 16mm. films. Have you any suggestions as to best makes of equipment. Which is best: equipment with 78 RPM turntables or those with 33-1/3 speed?

A. For obvious reasons


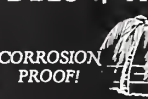

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cannot recommend any one brand of equipment. If your recordings are to be extensive, that is if you will want to add sound to reels of film 400 feet or more in extent, you would probably find it more satisfactory to use large records that play at 33-1/3 revolutions per minute.

In this way, one 16-inch record—12-inch with some makes of equipment—will play for about 15 minutes, sufficient to accompany a full 400 feet of film without necessity of having to change records while film is being projected.

When it is desired only to play a selection of recordings simultaneously with projection of a film, the less expensive 78 RPM equipment will prove quite satisfactory.

No Anti-Halo (James G. Cowgill, Cleveland, Ohio.)

Q. Friends have suggested that I try some of the less expensive films but I have hesitated to do so because I understand some of them do not have the anti-halation backing. Would that have any effect on the quality of my pictures?

A. In using film without the anti-halation backing you can obtain very satis-

factory pictures. The only precaution you must take is to avoid, as much as possible, shooting into too brilliant light, such as water scenes with sunlight reflections, white buildings in bright sunshine, etc.

Binocular-Tele-lens (J. Cohn, Flushing, Mich.)

In using a pair of binoculars as a telephoto lens, how are the binoculars focused? Should they be opened out full length, or first focused to the eye before placing before the camera lens?

Ans. The binoculars should first be focused on the scene and then placed before the camera lens, which should be set at infinity, if same is in focusing mount. Lenses in fixed-focus or "universal" mount require no setting other than for exposure.

Lighting the Baby (Benjamin Harris, Chicago, Ill.)

I have an 8mm camera with an f/1.9 lens. Recently I made some movies of a new born baby. Although I used a No. 2 Photoflood for the light source and a bright tin near the camera for a reflector, the pictures are under-exposed. My

chief problem was to get sufficient light into the scene and yet not hurt the baby's eyes. I used Super X film.

Ans. We appreciate that you must be extremely careful with bright lights around a new born infant. Best photographic results may be had with diffused light in sufficient quantity. Two No. 2 photofloods with gauze, oiled silk or tracing cloth diffusers in front of them should give you sufficient safe illumination to make closeup and semiclose-up shots.

If possible, place lights overhead or to one side of baby so they will not shine directly in its face.

Film Markings (H. C. Metzinger, Denver, Colo.)

What causes the little white marks on the edge of all processed film between the sprocket holes. I never get these markings when using positive film.

The mark you mention is made by the camera. Each manufacturer has adopted a mark that registers on the film. By this mark it can be determined which make and model of camera shot the film. The mark is on your positive title film only it is very dim.

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School begins, brings filming ideas . . .

• Continued from Page 411

wave good-bye to the dog. Back to the dog, we see him descend from the porch and trot off in another direction.

Following this are one or two shots showing mother and boy walking toward school, meeting other children along the way, then a cut back to the dog trotting down the street.

There are the usual shots showing the mother and boy arriving at the school grounds, the greeting by the teacher, school bell ringing, children pouring into the school, and at last the teacher assigning the boy to his seat. The climax is the closeup of the boy reaching his seat and finding his pet dog sitting there. The boy takes his seat and makes a bold effort to conceal the dog; but

the observing teacher comes into the scene and leads the dog away. Beyond this point your imagination will dictate how to end the sequence.

And what about the older children? Well, there is always plenty of activity surrounding their return to school to make good movie material—opportunities to film them with friends whom they'll wish to remember in later years. Who knows—perhaps that lad you film escorting your daughter to school may prove to be your future son-in-law!

Before the new semester is far advanced, there'll be plenty of activity about the school yard and campus to furnish incentive for further movie making—particularly when the football team gets into action.

There will be rallies, bonfires, school dances—all those events you enjoyed so well when you were young. Then the "big" game should offer some swell opportunities for corking good football shots. High school players always put on a more spectacular game than their collegiate brothers, and besides, you can get much closer to the action in high school contests than is usually possible at collegiate games.

If you want more filming ideas, just think back to the time when you were young—the things you used to do in your school days. You'll find much incentive to keep your cine camera clicking, for where there are children there's always action—the stuff good movies are made of.

TITLE TROUBLES.

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

Q. I should like to use home photos as backgrounds for titles without marring the pictures. How can I do this? — C. R., Melrose, Mass.

A. One method is to letter the title with white ink on a sheet of cellophane or panel of glass and place same over the picture background. Extra caution must be employed to insure against reflection of lights from cellophane or glass into camera lens. Careful placement of lights at either side of title card will eliminate any reflection.

Another method is to letter the title on cellophane or glass with black ink, then place this over the negative of the photo and shoot the two with the light source placed in back of the titler. This, of course, requires that positive film be used in the camera.

Still another way is to shoot the still picture background separately, wind back the film, replace photo in titler with title card, and then shoot the title, superimposing same over the photo background. This method makes possible animation effects, too.

And a fourth, which many amateurs favor, is to type title on a small slip of paper and place same at the bottom of the picture, using a rubber adhesive that will permit easy removal of paper without damaging photo.

Q. How long will positive film keep in good condition? — B. A. P., Enid, Oklahoma.

A. Under ideal conditions, positive film will keep a very long time—years, in fact. But ideal conditions mean storage in a cool dry place. Heat, moisture, and sudden temperature changes are enemies of film of any kind. However, it is true that positive film will keep longer without fogging than other films.

Metal cans have a tendency to fog film, and it is best therefore to always wrap film in paper if it is to be left long in a can. To prove that metal will fog film, take two pieces of fresh film and place them in an ordinary tin film can—unpainted. Wrap one piece securely but leave the other unwrapped. Then in three or four months develop them, and the difference will be seen.

It is best to use any film as soon as possible after purchase, for all film deteriorates somewhat with age. I would suggest you write to the film manufacturer for more specific information about the film you expect to use.

Q. Here is a problem I cannot explain and am wondering if you can help me with the solution. I used up a roll of Kodachrome the other night on some titles. The very first title has a very noticeable "weave" effect for the first second or two—that is, the title seems to move forward and back for an instant, then it settles down and remains stationary. The other titles do not show this condition. I shall clip this section off and use the rest of the title, so it isn't ruined, but I am curious as to what caused this effect. — M. N. L., Brainard, Minnesota.

A. Although you did not say so, it is likely that you had not used your camera for a week or two, probably longer. In this time the film had become rigid



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where it rested on the film sprocket—had become bent, so to speak. As you started the camera, this bent portion was the first to pass through the film gate, and it wobbled in and out of the film plane as it did so. The result was an uneven image on the film which appears to move forward and backward when projected. This always happens to the first foot of film exposed after the camera has been left loaded for any length of time. This flicker isn't as objectionable on ordinary scenes, often times going unnoticed, but is quite visible—and annoying — on titles. The remedy is to either keep the film from being left too long at a time in the camera, or else run off two feet before doing any exacting work if no film has been exposed for several days.

Q. Why does positive film leave a white line at the bottom of the title whereas reversal film does not? — C. S., Omaha, Nebr.

A. The line is there, whichever film you use, only with reversal film it is black and you don't see it. This is caused by the aper-

ture in the projector being slightly larger than the aperture in the camera. One or the other is not correctly aligned. My suggestion is to find out from the camera and projector manufacturer which one is incorrect and have it adjusted.

Q. I have been experimenting with white letters on moving Kodachrome backgrounds, but the result in the background is a washed-out appearance (sample enclosed). The letters are white paint on black cardboard exposed in sunlight. What causes the gray background and how can it be corrected?—J. P., Dallas, Tex.

A. You are over-exposing your black cardboard. I imagine it is not black or, if it is, you are getting light reflection from it. Light it more carefully, making sure that there is absolutely no reflection. Next, I would suggest less exposure—in fact, cut down your exposure as far as possible, yet still retain enough exposure to give a good white letter. If these fail, you can use white pin or metal letters against

black deep pile cotton velvet. This is about the blackest thing there is, and you will get no reflection.

Q. I have noticed titles having backgrounds which seem to fade and melt into one another and would like to produce some of these effects if possible. Can I do it with my 8mm camera?—A. E. J., Pueblo, Colo.

A. The professional studios have hundreds of ways of producing backgrounds with motion. You can, however, come very close to such effects by the use of double and triple exposure. Set up the effect you want and photograph it, slowly moving it, underexposing slightly. Rewind the film and repeat the procedure moving the background slowly the other way. Rewind the film and re-expose as many times as you wish. After this is done, the title which is made of white letters on a very black background, is exposed. If exposing the background you will photograph the slightly out of focus, the will appear to blend more smoothly. The letter should be large, bold, block letters.

Emulsion Ratings for 8mm and 16mm Films

	Scheiner		Weston		G-E			Scheiner		Weston		G-E	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	Day	Tungsten
AGFA							GENERA						
16mm SSS Pan	29	27	100	80	125	100	Super Meteorpan	27	25	64	40		
16 Hypan	24	23	32	24	48	32	Super Panchromatic	24	23	24	16		
16mm Panchromatic	21	20	16	12	24	16	Super Ortho	21	17	16	8		
16mm Supreme Pan. Negative	27	25	64	40	100	64	Movetone Ortho	19	13	10	5		
16mm Finopan Negative	23	41	24	16			Semi-Ortho	18	12	8	2		
16mm Positive	12	8	3										
16mm Plenachrome	20		12	3	16		KIN O LUX			8			
8mm Twin-8 Hypan	23	21	24	20	32	24	No. 1	18		12			
8mm Filmopan	18	16	8	5	12	8	No. 2	20	16	12			
							No. 3	26	24	50	40		
†DUPONT							CONSUMERS						
Regular Pan (Rev.) Type 321	20	18	12	8	16	12	Ortho	18		8			
Super Pan (Rev.) Type 302	29	28	100	80			Panchro	23	21	24	16		
Superior-2 (Neg-Pos or Rev) Type 301	26	25	64	40	48	24	Colorechrome	18		8			
Type 314 Pan (Neg.-Pos. or Reversal)	21	20	16	12									
Positive Type 600	12		2	1/6			HOLLYWOOD						
Sound Recording Positive Type 601	17	9	6	1			S. S. Pan	26	25	50	40		
EASTMAN							Pan.	21	20	16	12		
16mm Super XX Pan			100	80	125	100	Semi-Ortho	18	12	8	2		
16mm Super X Pan	24	23	32	24	48	32							
16mm Safety	20	18	12	8	16	12	UNIVEX						
16mm Sound Pan	23	21	24	16			Standard	17	14	6			
16mm Pan. Negative	23	21	24	16	32	24	Ultrapan	20	18	12	6		
16mm Positive	16	10	5	3	16	4							
8mm Super X Pan	23	21	24	20	32	24	GRAPHICHOME						
8mm Regular Pan	18	16	8	5	12	8	Regular	18	10	8	3		
Kodachrome (8 and 16mm)	18	14*	8	3*	12	4*	Plus	20	17	12	6		
Kodachrome "A" (8 and 16mm)	18*	21	8*	12	12*	16	Superpanex No. 100	29	27	100	64		
GEVAERT							Superpanex No. 24	23	21	24	16		
Super Reversal	23	21	24	16	32	24	Colortone	18	10	8	3		
Panchro	20	18	12	8	16	12							
Ortho	21	17	16	6	24	8							

*With filter.

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

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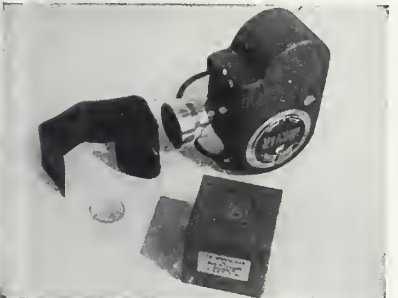
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Student made films . . .

• Continued from Page 423

graphed. One supervisor in a New York high school said for years his students paid little attention to the study of public health — took it as a matter of course. "But in 1937 when the hygiene class decided to make a movie on the subject, they gained a more thorough understanding of the city's health problems than any ten classes before it."

It is interesting to note that in order to maintain this interest in public health, each year the ensuing class is given the film and told to add to or change it and bring it up to date. To change a film means it must be thoroughly studied, and such a thorough investigation has kept each class vitally interested in public health.

Another teacher has stated that movie making brings about a wider field of genuine experiences than any other he has employed. His students take movie-making seriously, and when the work begins, the best efforts of each participant are brought to the surface. Even if a professional photographer were employed and nothing was learned about the actual photographic technique, the project would still be worth while. Not only do the participants receive experience in scenario writing and acting, but the research for authentic detail is most valuable. Interviews are necessary, and these are made in earnest. The student seems to feel a deeper responsibility here than in other projects.

Says another educator: "Our motion picture experiences have brought the students many contacts, several of which no doubt will prove more than helpful in an uncertain future."

More than one student has found his life work through helping the production unit in making a film. In Cincinnati, Ohio, recently, a filming group chose for their project the story behind the city's parks and playgrounds.

One student found the work so fascinating that he succeeded in obtaining part time work during the summer as an assistant playground supervisor. He has just been given a full time job in this field — the direct result of his having helped make a student movie while in school.

To obtain the maximum value from this co-operative form of student enterprise, the supervisor should make certain that the various duties are well distributed among the students. Do not let one person do all the interviewing, nor another write the entire scenario. Instead, let each member of the group write the entire scenario, then compare notes, and from the ensuing discussion draft a master scenario. If business men must be interviewed, students should contact several, then compare notes thus working the project for all the educational value it contains.

And the film? When it is finished, it will look like a Hollywood masterpiece to those who worked on it. Was it done right? Is its message correct? If so it can be used in further teaching. Perhaps next year the new student body will want to add to, or remake the picture. Perhaps it will give them an idea for another film on another subject, one which is necessary but as yet unavailable.

In conclusion, what about the professional educational film as compared to the amateur production? Can it even be compared? Said one instructor in a large midwestern college. "The professional films are fine, but they are too general, as of course they must be. I cannot expect to buy one dealing with local conditions; so if I want such a film I must make it. On like subjects, the professional film is nearly always better, but when a subject is too local to make a commercial film of it worthwhile, the teacher or student-made film is all that

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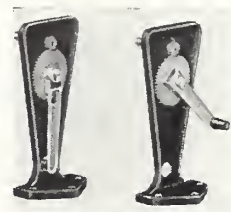
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a program. But student movie making is new; the entire field is one of pioneering; and like any new development it has its measure of opposition until it proves its merits.

How to film a movie . . .

• Continued from Page 416

which prevents projection of a clear image of the picture. To overcome this, the regular projector bulb should be replaced with an ordinary 60-watt bulb fitted on an extension cord and inserted in the lamphouse from the top. The safety screen may then be fixed in open position by means of a bit of adhesive tape or match stick.

The motion picture film is then flashed upon the opal glass screen from projector set up at rear, thus causing the moving image to appear upon the screen pictured in the photo enlargement. In this instance it is necessary that film be threaded in projector with shiny side away from the light source—just the opposite from ordinary projection requirements.

The one remaining problem is to light the front of the enlargement just enough so that it will have the appearance of a darkened room when finished. Just any illumination won't do, because the opal glass must be kept dark, otherwise the image projected from the rear will not show up properly with good snap and brilliance.

The best solution worked out so far is that of one amateur who made a 2"x2" glass slide with an opaque center, as shown in Fig. 2, projecting this slide upon the photo enlargement in an arrangement similar to that shown in accompanying illustration. The opaque center—a small piece of black paper cut to the same proportions as the screen area in the enlargement—caused no light to strike the screen area but allowed the rest of the enlargement to be adequately lighted for making the shot.

An exposure meter placed right against the

opal glass (from the camera side) will give necessary exposure reading. The enlargement itself should net a reading of about $\frac{1}{4}$ as much. The light source in the slide projector can be weakened by using filters before the lens. If filters are not available, a diaphragm made of ordinary black paper can be used, the size of the hole determining the amount of light passing through.

With the set-up completed as described, a few tests will be necessary. Keep a careful record of the light distances and other details, and when the film is returned from the processing station, the best

results can be determined and the correct lighting procedure used.

Although frame by frame printing will seem long, remember that the results will be most satisfactory and there will be no flicker as when the projected picture is filmed in actual motion. Also, single frame copying of this kind makes possible the use of backward motion, stop motion, etc., for trick effects. For instance, if the film to be copied is that of a diver, the amateur might proceed with the copying frame by frame until the diver is just about to hit the water, then, instead of moving the film in the projector it is left on the same frame while several exposures are made. The result is that the diver goes just so far and then stops suddenly. (You've seen that in the professional films.) Then the film in the projector might be backed up frame by frame so that the result shows the diver going to the water, stopping, then backing up to the top of the tower.

In a similar manner, ac-

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1940

OCTOBER: "Driftwood," produced by A. O. Jensen, Seattle, Wash. An 8mm Kodachrome film 400 feet in length.

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm. Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture 400 feet in length.

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tion can be speeded up by using only every second or third frame, or it can be slowed by exposing each frame two or three times.

Hollywood has used this method of rear projection for many years, only their screens are many feet in size, and their actors appear in front of them. They, too, have the ticklish problem of lighting the

actors in the foreground yet having none of the light splash onto the translucent screen at the rear.

There are other amateur adaptations for the rear projection principle, and cinebugs are working out new ones every day. It's just another interesting aspect which helps to keep serious movie amateurs on their toes.

Don't leave out the "move"!

• Continued from Page 420

day in America's vacation spots. Much of it is virtually wasted on distant scenes, lofty mountain peaks, beautiful trees, flowers, and similar subjects—none of it containing any motion. It would have been far better, yes and much cheaper, to have made such pictures with a still camera, perhaps into slides.

But a little thought—a little planning beforehand—is all any one needs in order to make those same subjects good movie camera fare. A couple of horseback riders in the foreground is always good. A herd of wild animals moving slowly through a scene gives it life. Even an automobile traveling a mountain road in a scene will do if nothing more appropriate presents itself.

Such action in a scene does not detract from the beauty of the landscape. In professional films where landscapes are used, there is always action of some kind in the foreground. Such shots can run longer than usual, so the audience will have time to see both the action and the landscape.

There are many kinds of cinematic action. First, of course, is that which continues from one scene to the next, familiar to all of us as the photoplay. Each scene carries the story a step farther.

Then there is that kind of action which is nothing more than movement. One scene is not dependent upon the next scene for continuation. Instead each provides its own movement. This is the type of action familiar in newsreels, or,

with the amateur, those typical "first shots" showing dad coming out the door, sister playing with the cat, mother hanging up the clothes, etc. There is movement, but it differs from action in that it never gets anywhere.

Another type of action is that which we shall call circular movement. It goes forward and back again, over and over, never any different. Into this class falls scenes of rippling water, the wind blown leaves of the trees, the drizzle of the rain down the window. It is the same action repeated over and over. No change of action will come, and none is anticipated.

When motion is the prime reason for the existence of a movie camera, it seems that motion should be the reason for using it. As one amateur so ably explained it: "If the scene contains action too fast for my still camera, I use the cine, but when the action dies down or doesn't exist, my still is employed." Pretty good philosophy there.

If you've returned from your vacation with some of those static, actionless shots mentioned earlier, here's a method for peppering them up with a little added action that you can film over the weekend. Assuming there are a collection of shots of mountain landscapes, snow covered peaks, etc., let's inject a little more interest into them by shooting a few action scenes to tie them together. Arrange for one or two friends to accompany you on a horseback-ride into the country and

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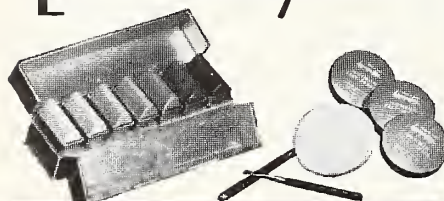
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after singling out some appropriate vista to backdrop your riders, shoot a few scenes of them admiring some panorama off in the distance. As a movie enthusiast, you know the rest.

When these shots are re-

turned from the processors, splice them in with the scenic shots filmed on your vacation. The mountain and landscape shots become the scenes your riders admire in those post-vacation movies you filmed of them on horseback.

Radio as amplifier . . .

• Continued from Page 412

recorder. Snap the switch in position for recording and turn up radio volume. Say a few words into the mike, then play back what you have recorded. If volume and tone are satisfactory, no other changes need be made in the hook-up. If volume or tone is not equal to the original it may be necessary to purchase a matching transformer to balance the recording head with radio amplifier. The proper transformer may be had by informing your radio dealer of the type of recording head and radio you are using.

Where a separate amplifier is desired instead of using one's radio, units are to be had at various prices and of many styles and just as varied in quality. If you plan to mix both music and speech in your recordings—and this most certainly is necessary for satisfactory recordings to play with movies—buy an amplifier that is provided with separate volume controls for the mike and record player. An ideal amplifier for this purpose is that with a class A push-pull outfit and with at least 10 watts of power. Any radio dealer or wholesale supply house can aid in the selection of the best equipment for this purpose.

To hook up recorder with such amplifiers, fit the required type plug to the shielded cable leading from recorder. Plug microphone in receptacle provided. Then hook up recording head directly to the amplifier output. If amplifier is provided with a choice of output impedance, it will be necessary to use the 500 ohm line. If not, it may be necessary to use a matching transformer.

Different makes of recording units provide vari-

ous means for increasing or decreasing the depth of cut made by the recording needle. The depth of cut is highly important in securing best quality recordings, and in most instances proper adjustment of needle cut is made before recorder leaves the factory. Nevertheless, examine the grooves in the record after a test cut has been made. The grooves and the space between them should be

about the same width. During playback, if a faint echo is heard, this indicates needle is cutting too deep. An adjustment screw is provided to adjust cutting depth. Always use a fresh needle when playing home recordings. Where needle fails to "track" or stay in the groove, recording cut is not deep enough.

In conclusion, here are a few tips to be observed in constructing and using a home assembled recorder:

Always use rosin-core solder on all wiring connections.

Never touch with bare hands any exposed wires while unit is connected with power supply.

Do not disconnect radio speaker when recording head is connected and power supply is on.

When making recordings, talk in normal tone with lips about four inches from microphone.

FILTER FACTORS FOR POPULAR 8MM AND 16MM REVERSAL CINE FILMS

FILM	Filter Description:	K-1 Light Yellow	K-2 Medium Yellow	K-3 Dark Yellow	Aero 1 Light Yellow-Green	Aero 2 Medium Yellow-Green	G Orange	23-A Light Red
Cine Kodak "S" Pan	Daylight Mazda							
Cine Kodak "S" Super X	Daylight Mazda							
Cine Kodak Safety	Daylight Mazda	1.5 1.5	2 1.5	2 1.5	1.5 ...	2 ...	2.5 2	3 1.5
Cine Kodak Super X	Daylight Mazda							
Cine Kodak Super XX	Daylight Mazda							
Agfa 16mm Plenachrome	Daylight Mazda	2 2	5 3	...	2 3	4 4	...	...
Agfa 16mm Panchromatic	Daylight Mazda	2 1.5	3 2	...	2 1.5	4 2	8 2	...
Agfa 16mm Triple "S" Pan	Daylight Mazda	1.5 1.2	2 2	...	1.2 1.2	2 1.5	2 2	2 2
Agfa 16mm Hypan	Daylight Mazda	1.5 1.5	2 2	...	1.5 1.2	2 1.5	3 2	3 3
Agfa Twin-8 Hypan	Daylight Mazda	1.5 1.2	2 2	...	1.5 1.2	2 1.5	2 2	...
Gevaert Panchro Super	Daylight Mazda	1.4 1.4	2 1.4	2.8 2	2 ...	2.8 ...	2.8 2	8 4
Gevaert Panchro Microgran	Daylight Mazda	1.4 1.4	2 1.4	2.8 2	2 ...	2.8 ...	2.8 2	8 4
Gevaert Orthochromatic	Daylight Mazda	2 1.4	8 2	11 ...	4...	...	...	...
Dupont Regular Pan	Daylight Mazda	2 ...	2.5 ...	4 ...	2 ...	3.2 ...	4 ...	6.3 ...
Kin-O-Lux No. 1	Daylight Mazda	NOT RECOMMENDED FOR FILTER USE						
Kin-O-Lux No. 2	Daylight Mazda							
Kin-O-Lux No. 3	Daylight Mazda	1.5 1.5	2 1.5	2 1.5	1.5 ...	2 ...	2.5 2	3 1.5
Kin-O-Lux No. 3 Gold Seal	Daylight Mazda	1.5 1.5	2 1.5	2 1.5	1.5 ...	2 ...	2.5 2	3 1.5

Note: All figures are approximate. Figures such as 2.2 may be considered as 2 and 1.25 as 1.50 (or 1½), and etc.

Polarization filter factors are constant with all emulsions, all makes of films, since there is no absorption of visible color involved in their use.



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HOW I KEEP MY CAMERA BUSY...

MOVIE-MAKING IDEAS FROM READERS

Movie Album

There's not much incentive in filming out of doors in winter, so I devised another means of keeping my camera busy. I decided to film a movie album—short shots of all my relatives and my wife's relations.

Each week-end we plan a definite trip in order to make pictures of some distant member of our families. Since beginning this undertaking, we have traveled over 2000 miles by automobile and have used over 300 feet of 8 mm. film.

Incidentally, while on these trips, we also encountered many interesting subjects which provided filming fare for our cameras. As soon as our family filming project is completed, we plan to make a nature film on the subject of "Spring," capturing this season of the year in all its interesting phases—farming activities, road rebuilding, flowers blooming, etc.

—R. S. Waite,
Peru, Indiana.

Employer Aids

I recently inaugurated a novel plan to keep my camera busy. At the company where I'm employed as supervisor I have begun a personnel activity involving a contest for original stories to be submitted by employees. The best plot is developed into a scenario by a committee selected from among employees of various departments. Elections are held, nominating a cast, and shooting of the picture follows.

The management is highly cooperative—in fact, is the "angel" of the show!

—Edward A. Laczko,
Warren, Ohio.

Film Titles

I keep my camera busy by filming the most appropriate of the title backgrounds which are published each month in Home

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm or 16mm) and containers.

Address letters to Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

Movies. As soon as I receive the magazine I set up my camera and shoot the titles I want. When the developed film has been returned to me, I store the titles away for future use, cataloging them for ready reference.

Of course, there are many titles that I cannot use immediately, but on more than one occasion I have been glad to find an appropriate title already filmed and ready to be spliced on my latest film.

I found it an economical policy to film these titles in advance, thus allowing the remainder of the roll of film for shooting scenes, etc. Also, having such titles on hand, ready filmed, often provides incentive for filming some subject or story.

—Edward Johnson,
Brooklyn, N. Y.

Film Fund

The lack of film and the wherewithal to purchase it is more often the real cause of camera inactivity than absence of plot or shooting material.

In order to keep my camera busy, I must have film. Not just a roll now and then whenever a few extra dollars could be squeezed from the family budget—but a supply to be drawn on whenever needed.

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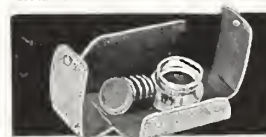
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ied man, I found this hard to do. So I borrowed an idea from our grandmothers' era — the old "sugar bowl savings bank" — and now lay away a definite sum every week on payday

in my private "film fund." As sufficient money accumulates, a roll of film is purchased and if not needed right away, is placed in my camera case.

—Edward Brown,
Long Beach, Calif.

How long is a "shot"?

• Continued from Page 418

done in editing but much valuable film can be saved if the filmer is careful in judging the amount of time allotted to scenes when shooting. Quick, snappy cutting makes for better movies. Just a few frames too much takes the punch out of an action shot. For example, if we're making a shot of an athlete executing a somersault, the result will be more professional if the shot is cut promptly as the somersault is completed rather than to let the camera continue running, catching the athlete standing idly by or walking away after completion of his exhibition.

In any sequence where action is quick and snappy, the length of each shot should be relatively brief to accent the snappy tempo desired in the sequence. Conversely, where action is slow, the desired tempo may be maintained by relatively lengthier shots.

As an example, suppose we are filming a sequence involving two old timers playing checkers. Here most of the shots should be fairly long to enable an audience to study the characters and their movements, and to accent the contemplation that proceeds each move on the checkerboard.

Referring again to our tennis players, movies of them at play can be made most effective by proper timing. A shot of one of the players hitting the ball should be just long enough to picture the action and the next shot should show the opponent receiving and returning the ball in similar brief action.

Much can be gained by studying length of scenes of pictures seen in theatres. By counting the number of seconds each scene remains on the screen it will be

found that, as climatic action is reached, some scenes are as short as two seconds each. Sometimes as little as two frames too many in a single shot is enough to throw a sequence off balance.

One factor that most always determines the length of a scene is the type of shot — long, medium, or closeup. Understandable is the fact a long shot, because of the greater amount of detail to be taken in by the eye, must remain on the screen longer than the closeup which brings a subject right up close to the audience.

So, two things must be considered in determining the length of our shots: the tempo of the action within the scene, and whether the scene is to be made in a long, medium or closeup shot. And these fundamentals apply to all subjects that may be filmed with a movie camera.

It's New to me ...

• Continued from Page 408

Los Angeles, are Craig Cinetints. Packaged six bottles to the box, they will retail at \$3.00. The Tints are described as crystal clear dyes which are claimed to insure perfect transparency. Colors available are red, orange, purple, blue, amber and green. Points emphasized in announcing the new product are that they artistically accentuate such effects as moonlight, marine, flesh tone, fire, etc.; are serviceable for tinting black and white titles and scenes to splice in with Kodachrome.

It is advanced that the use of Cinetints is simple, inasmuch as they dissolve quickly in water, after

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which it is merely necessary to dip the film into the solution in accordance with instructions furnished with each box.

Experimental
Workshop...

• Continued from Page 427

support is a brass clip bent to fit. Note that by fastening this clip with a round head wood screw the head of the screw engages the thread on the projector lens and makes possible a screw adjustment for focusing.

The mirrors are glued to small blocks of wood and the blocks in turn glued in place on the base for mirrors. A housing of light wood, and about 10 inches in length, is constructed to make a 60 degree angle with mirror base.

About 8 inches above housing the ground glass screen is installed.

The inside of the housing and the mirror base are painted with flat black paint. Be sure that all edges of the aperture are smooth or else the film may be scratched. Also the rollers for guiding the film across the aperture should fit the film otherwise the film will shift causing the image to move off the screen.

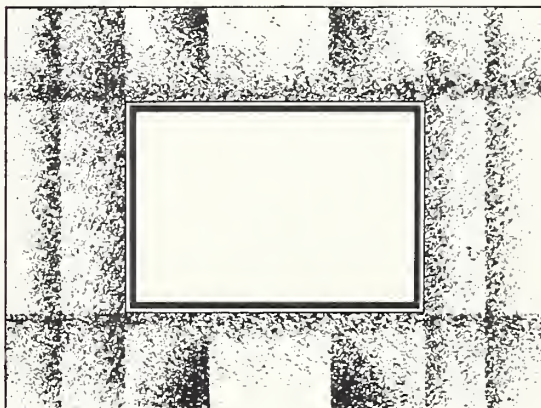
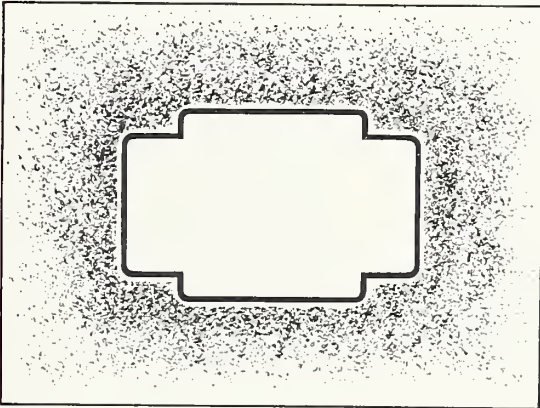
The two photos show how apparatus appears when completely assembled. The diagram shows method of arranging mirrors to produce upright projection.

The clip for holding projection lens is so designed that projector may be instantly removed.

—George F. Baer.

T I T L E
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ANSWERS TO
QUIZ QUESTIONS

Here are correct answers to quizzeroo on page 434:

- Question 1 b
" 2 - at 25 mark on most lenses.
" 3 b
" 4 c
" 5 c
" 6 a

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- 1" Plasmat F:1.5, focusing A mount, \$50.00.
- 3 3/4" Cooke F:3.3, focusing A or C mount, \$60.00.
- 4" Dallmeyer Telephoto F:3.5, focusing C mount, \$73.00.
- 3" Dallmeyer Triple Anastigmat F2:9, focusing C mount, \$79.00.
- 15 mm. Meyer Macro Plasmat F:2.7, focusing C mount, \$57.50.
- 6" Cooke F:4.5, focusing C mount, \$92.00.
- 6" Meyer Tele-Megor F:4, focusing C mount, metric calibration, \$95.00.
- 25 mm. Zeiss Biotar F:1.4, C mount, metric calibration, \$97.50.

USED CAMERAS

- 16 mm. Filmo 75, Cooke F:3.5 lens, \$30.00.
- 16 mm. Filmo 70A, Cooke F:3.5 lens and case, \$42.50.
- 16 mm. Filmo 121 Magazine, Cooke F:2.7 lens, \$52.50.
- 16 mm. DeVry turret front, 20 mm. F:3.5 1" F:1.5 and 3" F:4.5 lenses, \$87.50.
- 16 mm. Filmo 70DA, 15 mm. wide angle, 1" F:1.8 Cooke, 3" F:3.5 Wollensak and case, brown finish, \$215.00.

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- 16 mm. Bell & Howell Filmo 57, 200 watt bulb, case, \$34.50.
- 16 mm. Bell & Howell Filmo 57, 250 watt bulb, case, \$42.50.
- 16 mm. Bell & Howell Filmo 57, 400 watt bulb, case, \$47.50.
- 16 mm. Bell & Howell Diplomat, 750 watt, with case, \$125.00.

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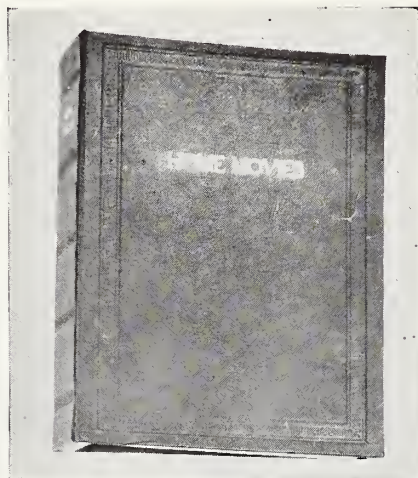
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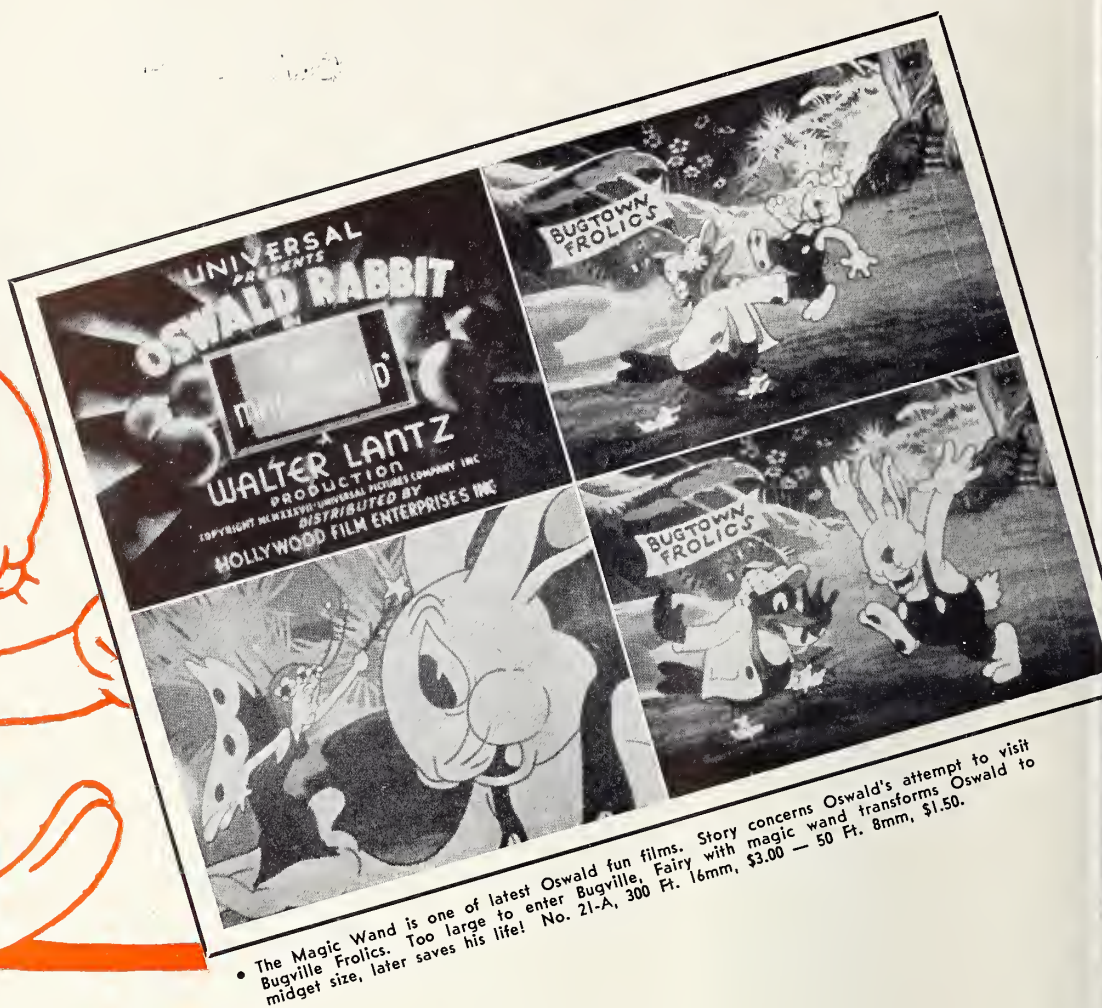
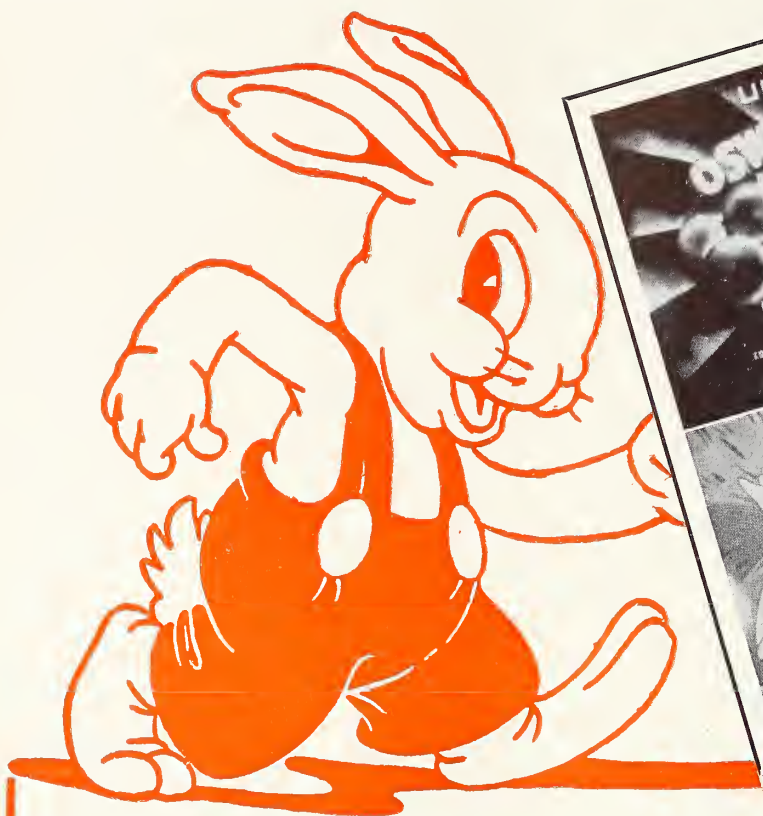
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OCT -9 1941

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• "Sandlot Hero"—Read about filming football movies on page 467.

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PUBLISHER

C. J. Ver HALEN, JR.
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ARTHUR E. GAVIN
EDITOR

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OCTOBER
1941
NUMBER 10
VOLUME VIII



REEL FELLOWS
A friendly fraternity of
movie amateurs sponsored
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zine. Your membership is
invited.

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Arthur H. Hart

2125 - 32nd Ave.

San Francisco, Calif.

It's NEW to me...!

By CINEBUG SHOPPER

Cartoons in Color At a cost no greater than unexposed color film, Castle Films bring to home movie projector owners for the first time a series of animated cartoon films in color. First releases in the series include: "Jack Frost," "Aladdin's Lamp," "Mary's Little Lamb," "The King and the Tailor," "Old Mother Hubbard," and "The Pincushion Man."



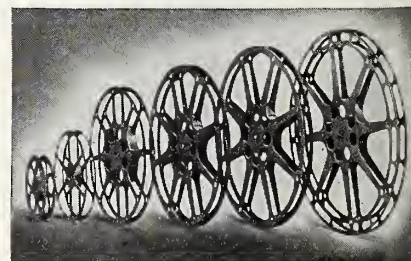
With most of the cartoon films currently screened in theatres being in color, it was only natural that movie amateurs should clamor for color cartoon films for showing with their home movie projectors. Castle Films heeded the demand and made the special arrangements necessary with the producer, and color cartoons for home movie

shows became a reality.

The above films are available in 16mm. in 100-foot lengths at \$8.00, full one-reel length at \$23.50, and the one-reel subjects with sound are available at \$33.50 per reel. In the 8mm. film size, the 50-foot reel is available at \$4.00 and the full length reel at \$12.50. All six cartoon subjects are also available in black and white at regular Castle Film prices.

The big Castle motion picture release of the month for home projectors is "Wild Elephant Round-up" said to be the most amazing wild animal picture ever filmed. It pictures a white man and 20 natives stalking a giant herd of African elephants; engaging in titanic struggle with the monster and hogtying him with ropes; much of this filmed in closeups. This subject is available in both 8mm. and 16mm. at usual Castle prices from dealers or Castle Films, R. C. A. Bldg., New York, N. Y.

Steel Reels The rust resisting properties of the Bonding Process has prompted Bell & Howell to adopt this finish for their complete line of steel reels for 8mm. and 16mm. projectors. With the recent introduction of the 400-foot 8mm. reel and the 2000-foot 16mm. reels, the B. & H. line of rustproof steel reels is now complete, making available reels from 200-foot 8mm. to 2000-foot 16mm.



Further information and prices available from Bell & Howell Company, 1801 Larchmont Ave., Chicago, Ill.

Nu-Art "Featurettes" In addition to its series of "Fireside Films" Nu-Art Films, Inc., 145 West 45th Street, New York, has commenced releasing two additional series of one-reel productions.

The Nu-Art "Musical Classics" and "Screen Traveler" series like the "Fireside Films," have already been splendidly received, and are ideally suited for showings in churches, colleges, institutions, homes, etc., being educational as well as entertaining.

NEVER BEFORE HAVE YOU OWNED A HOME MOVIE LIKE THIS! "WILD ELEPHANT ROUND-UP"



8mm.

16mm.

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Why do you see so many WESTON Masters being used for color work? It's because the Master has been designed to give you the same simple exacting control of color as it does for black and white.

Note the "A" and "C" positions on the Master's exclusive exposure dial. The space between represents a safe working latitude for present day color film. All colors whose reflected brightness measurements fall between those po-

sitions, will reproduce in true color. By simple dial manipulation, therefore, you can control your results . . . and be sure of satisfactory color every time!

But it takes many such outstanding features to explain the Master's widespread popularity. Your dealer will be glad to demonstrate them to you. Visit him today, or write for the complete story. Weston Electrical Instrument Corp., 585 Frelinghuysen Avenue, Newark, N. J.

WESTON Exposure Meters

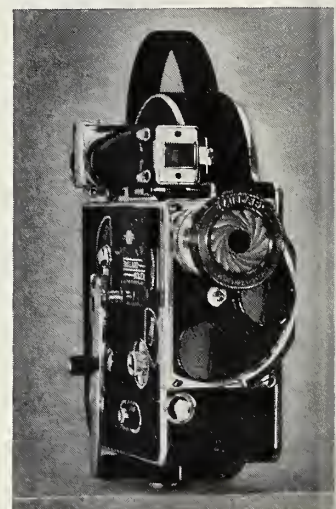
It's NEW

Blow Brush "It blows as it brushes as it cleans!" that's the story of the new Gem double purpose Camel-Air Brush now being marketed for cleaning lenses and film apertures of cine cameras and projectors.



A fine camel hair brush is attached to a rubber blower bulb. The blow roots out small particles that cannot be seen with the naked eye, and the brush whisks them away. This novel accessory sells for only \$1.00. Write to Weimet Co., 112 W. 44th St., N. Y. C.

Bolex Iris Vignetter There has been a demand for years for an iris vignetter that really closed down completely; of rugged construction and which could be easily operated. Paillard has produced that vignetter and it is illustrated here. After the iris closes, a special arm drops into place over the last point of light and completely blacks out the circle. This Paillard Vignetter is made especially for the Leitz Hektor Rapid 27mm. f/1.4 lens and may be adapted to all other 1" lenses for use on all cameras. As a means of making fades and special vignette effects, this accessory is very satisfactory. Cameras having back-winding mechanism provide means for making very satisfactory lap-dissolves with this totally closing iris vignetter. Price \$10.00 for Leitz lens and \$1.50 extra for adapters for other lenses with screw in mounts to fit Bolex, Filmo, Victor and Keystone 16mm cameras.



For further information write to American Bolex Co. 155 East 44th St., New York City.

Titles for Slides Film titling service is no longer confined to amateur movie makers according to an announcement just received from Bell & Howell. "Good titles will add just as much interest to show of projected slides as they do to a movie show, and we are now prepared to furnish our entire selection of Title-Craft backgrounds on Slidetitles."



The announcement states further that the Slidetitles furnished consist of 35mm. film in 2" x 2" standard cardboard mounts, are available in two two-tone combinations for use with color transparencies: green with gold overtones and gold letters or brown with gold overtones and gold letters. Prices begin at 25c per title on photographic backgrounds at 35c per title.

For further information, write the Bell & Howell Company, 1801 Larchmont Ave., Chicago, Ill.

NOW FOR THE FIRST TIME IN HOME MOVIE HISTORY!

CASTLE FILMS BRINGS
YOU
**CARTOONS
IN COLOR!**

8mm. and 16mm.



COST NO MORE THAN UNEXPOSED COLOR FILM!

Yes! It's true! Castle Films now bring you—for the first time in home movie history—fun cartoons in gorgeous color! Never before have you had opportunity to obtain films like these! They're professionally-made—Hollywood-produced. Every one an exciting, action-packed laugh provoker! Your movie collection will be incomplete unless you own these unique color cartoons!

SEE YOUR PHOTO DEALER TODAY!

All Castle 16 mm. films are processed by Vap-O-rate.
All 8 mm. Castle films also are treated.

6 GREAT SUBJECTS

Ready for you now!

"JACK FROST" "THE KING AND THE TAILOR"
"ALADDIN'S LAMP" "OLD MOTHER HUBBARD"
"MARY'S LITTLE LAMB" "THE PINCUSHION MAN"

LOW COST FOR COLOR

16 mm. SIZE	100 ft. \$8.00	Full Length \$23.50	With Sound \$33.50
8 mm. SIZE	50 ft. \$4.00	Full Length \$12.50	

These films also available in black and white at regular Castle prices.

FREE!

Colored illustrated booklet on color cartoons. Also new 1942 catalogue, describing 100 different films! Send for booklet and catalogue now!

CASTLE FILMS

CASTLE FILMS

RCA Building
New York

Field Building
Chicago

Russ Building
San Francisco

} Address
Nearest
Office

Please send illustrated booklet on color cartoons. Also your new 1942 Castle Films' Catalogue.

Name _____

Address _____

City _____ H.M. 10

For "Daylight" Color Movies Indoors!
NEW DAYLIGHT BLUE SUPERFLOODS

Now you can get sparkingly clear, true-to-life color movies indoors with regular Kodachrome film! Just flood your scenes with the "daylight" quality light of Daylight Blue Superfloods. These new floodlighting bulbs are self-filtering... their light closely approximates natural daylight. At your dealer's. Or write Wabash Photolamp Corp., Brooklyn, N. Y.




HANDIEST FLOODLIGHT!

WABASH

**MANUFACTURERS OF
 SUPERFLASH AND
 SUPERFLOOD**

● Just screw Wabash Reflector Superflood into any convenient light socket, turn the switch—and start shooting sparkingly clear home movies! Built-in, "sealed-silver" reflector floods your subject with highly actinic photographic light. Swivel socket holds light where you want it. See your dealer.

It's NEW

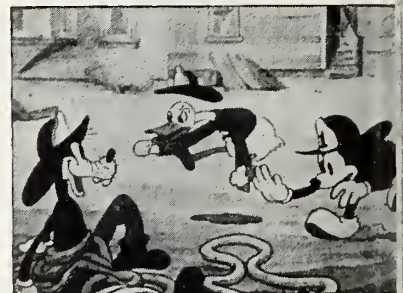
Clutch Rewinds Incorporating a feature long wanted in home movie film rewinds, are those recently placed on the market by Franklin Photographic Industries. Feature consists of clutch arrangement which



permits throwing one or both rewind out of gear for idling operation. Handle similar to that of some Cine Kodaks in that it folds completely into base of rewind when not in use. Substantially constructed with machine cut gears that are exposed for easy lubrication, these re-

winds are available in pairs at \$4.50 or singly at \$2.25 from the manufacturer at 223 W. Erie St., Chicago, or from most photo dealers.

Donald Duck Cartoons One outstanding release of the several Donald Duck animated cartoon films available for 8mm. and 16mm. projectors, is "The Smoke Eater." Fire Chief Donald, aided by Mickey Mouse and Goofey, respond to a fire alarm. The trio become tangled in the fire-hose, resulting in many laughable incidents.



This picture, as are all Walt Disney cartoon films available in sub-standard film sizes, are reductions from original pictures which have played to hysterical audiences in the nation's theatres. Prices vary according to length of film subject, usually available in both 8mm. and 16mm. in lengths from 25 to 100 feet.

"The Smoke Eater" is priced at \$3.00 for the 100-ft. 16mm. reel, and \$1.50 for the 50-ft. 8mm. reel. Usually available from leading photographic and cine equipment supply stores, these films are distributed by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.

Film Cement Prepared especially for quick, permanent splicing of 8mm. and 16mm. film, is the recently announced Cinea Film Cement. The cement is said to be odorless and is put up in a glass container of advanced "pyramid" design which lessens possibility of overturning bottle during splicing operations.



Another feature is the glass applicator supplanting the usual brush, and this is firmly attached to the moderate-sized plastic cap which closes bottle securely preventing evaporation. Cinea Film Cement is the product of The American Bolex Co., 155 East 44th St., N. Y. City.

Novel Titles Something new in movie titles are the "personalized" animated cartoon titles for introducing your home movies on the screen. Animation

Get the **WHOLE** Picture
 ...with a **Mack** **WIDE ANGLE** LENS

- Doubles width of field covered!
- Screws in front of regular lens—no interchanging necessary!
- Has precise focusing adjustment—from 2 ft. to infinity!



The Mack **WIDE ANGLE** Auxiliary Lens is designed to overcome the inherent limitation of field common to all 8mm cameras. It covers **twice the width** or **four times the area** included by regular lens, permitting the taking of **WIDE ANGLE** "shots" as used by major Hollywood studios to give the "punch" and realism desired.

Manufactured of highest quality optical glass, optically ground and corrected for color. Available for all standard 8mm lens from F 1.3 to F 3.5.

LIST PRICE.....\$ 21.



See the Mack **WIDE ANGLE** Auxiliary Lens at your dealer or write for **FREE** illustrated **FOLDER** **TODAY!**

Mack **OPTICAL CO.** ENCINITAS, CALIFORNIA

consists of a projectionist caricature, loading projector with film. A view of the screen shows picture being introduced by the text: "(Your Name) Productions Presents" or "(Your Name) Presents." Titles available in black and white or in purple haze for Kodachrome pictures in either 8mm. or 16mm. Price is \$1.00 per title. Write Cine Shop, 112 Piedmont, Charleston, Va.

Daylight Superfloods

To meet the critical requirements of color photography, the Wabash Photographic Corporation, of Brooklyn, N. Y., has announced three new Daylight Blue Superflood Photofloods, identified as Nos. B2 and B4.

These new bulbs are made of a natural daylight blue cover-glass which acts as its own self-filter to bring out the color spectrum of the light to approximate natural daylight, thus eliminating the need for correction filters when taking indoor pictures with regular professional daylight type Kodachrome film.

The natural daylight-blue glass of the bulb has been made frosted to produce a soft diffused type of light. It is recommended especially for all applications where artificial light is required to supplement daylight and for softer shadows in both black and white, and in color.

Sportbeams

Three new "Sportbeam" films are now ready for release covering the subjects of football, auto racing, and hunting. The Knute Rockne Series consists of three separate single-reel films which picture the famous Notre Dame coach used to revolutionize football.

"Speedway", second film of the series pictures racing at Indianapolis Speedway, European Auto racing, and is taxed by thrilling scenes of Midget auto racing.

"A Man, A Dog, and A Gun" is title of third "Sportbeam" film picturing birds and hunting dogs in action. All "Sportbeam"

AMERICAN BOLEX WINDERS

THE INCOMPARABLE



Providing, in one instrument, the ability to take care of both 8mm and 16mm films . . .

Every motion picture projector must be complemented with film winders to facilitate splicing and editing. Producers of 8mm and 16mm films soon learn that anything that holds and turns a projection reel will not do. Yes, siree, bub! It takes more than gears, shaft and handle to make a winder. Experienced amateurs know this—many to their sorrow! "I would have been better to buy good winders in the beginning than to have had priceless film spun all over the floor where it was scratched and covered with dirt or perhaps caught in gears and mutilated. Too much free-wheeling, too many exposed gears and not enough CONTROL are features which editors of home movies swear at and not by in too many winders.

Not so with the American Bolex Tension Control Winders. With these, you can spin your film in rewind just as fast as you want to and still control it so you can take hands off everything and your film will stay right where it belongs.

Not necessary with American Bolex to turn the take-up Winder with one hand and sprag the feed-reel with the other. An adjustable drag, controlled by a touch of the finger, takes care of this for you and you can apply the desired tension right where you want it! And, you will not have "winder's cramp" using the American Bolex. A beautiful, and properly designed red catalin handle, generous in size, makes using these Winders a pleasure. Your thumb and forefinger give you a grip which is firm and will not slip. All precision gears are enclosed and due to life-time self-lubricating bearings in the American Bolex Winders, they are never lubricated so they can't ruin film with surplus oil. Housing is metal die-casting, plated black (not painted). Metal parts chromed with

red catalin handle. Their precise advanced construction places them miles out in front in the winder branch of the photographic industry. It can truly be said that editing is made easier and becomes a fascinating part of your hobby with the American Bolex Winders.

And, you will be proud of these beautiful accessories! Nothing, absolutely nothing, in all your equipment possesses the "eye appeal" of the American Bolex Winders. They handle both 8mm and 16mm film and lock the reels on so they cannot come off until you release them. The Winders illustrated will take 800' reels of 16mm film and 2000' reels with auxiliary bases. Price without bases \$6.00 each, \$12.00 per pair; 2000' bases, \$2.50 per pair. (10% higher west of Rocky Mountains).

Go to your dealers and demand American Bolex Winders for this winter's editing if you want the best. If he has not yet stocked them, send your order to us. We will ship promptly.

AMERICAN BOLEX COMPANY, INC., 155 E. 44th ST., NEW YORK

West Coast Representative: FRANK A. EMMET CO., 2707 W. Pico Street, Los Angeles, California

BAIA VIEWER

Low in Price! High in Quality!

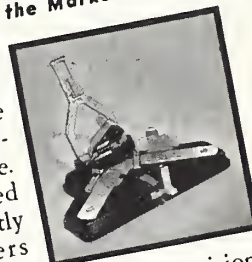
For 16mm film. May be used under bright incandescent lights or even in bright sunlight without the destruction of the projected image. Clear, bright and amply magnified frames, easy to view from any angle through large magnifying glass, makes film editing a pleasure. May be attached to any editing board. . . . \$7.95



CINEA 30 SPLICER

The Easiest to Use and Most Accurate Splicer on the Market!

For both 8mm and 16mm sound or silent film. The splices are perfect every time. Five staggered pins and tightly fitting covers hold the film securely and exactly aligned. Precision is maintained throughout the operation because all important mechanisms are held firmly under steel tension. Fits all editing boards. \$10.00, with bottle of Cinea Cement and Brush for cleaning splices.



CRAIG BETTER EDITING EQUIPMENT



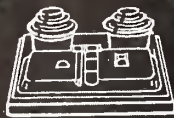
CRAIG PROJECTO-EDITOR

For Action Editing the Hollywood Studio Way
A smoothly animated viewing device allowing careful inspection, slow motion if desired, of actual movement on its brilliant miniature screen. Use it to transform random shots into smooth-running sequences that everyone will enjoy seeing.

8mm model, as illustrated above, complete with Splicer, Rewind and Film Cement.....\$30.50
8mm Projecto-Editor alone.....22.50
16mm model with Sr. Splicer and Sr. Rewinds. \$2.50
Write for NEW FREE FOLDER OF CRAIG EDITING NEEDS



Craig Junior Rewinds
\$2.25 each or \$4.50 the pair



Craig Junior Splicer
8 or 16 mm., \$3.25



Craig De Luxe Rewinds
\$6.00 each or \$12.00 the pair



Craig 16mm. Senior Splicer
For sound or silent. \$10.00



Craig Senior Combination
Complete, \$19.50

CINETINTS



PUT LIFE INTO YOUR BLACK AND WHITE MOVIES

CRAIG CINETINT DYE KIT

Ideal for artistically accentuating such desired effects as Moonlight, Marine, Flesh Tone, Fire, etc.—or for tinting black and white titles used with Kodachrome. Dyes are crystal-clear, insuring perfect transparency. Colors are Red, Orange, Purple, Blue, Amber, Green . . . \$3.00

CRAIG FOTOFADÉ and FOTOFADÉ KIT

For joining odd scenes with smooth FADES or WIPES—dissolves one into the other without abrupt loss of continuity. Easy and quick to use. COMPLETE INSTRUCTIONS INCLUDED. ONLY \$1.00.

Kit of waterproof wipe-off tape. FOTOFADÉ and instructions . . . \$1.60



Makes Editing a Pleasure

CRAIG MOVIE SUPPLY CO

1053 SOUTH OLIVE STREET,
LOS ANGELES

1109 E. MADISON ST.
SEATTLE

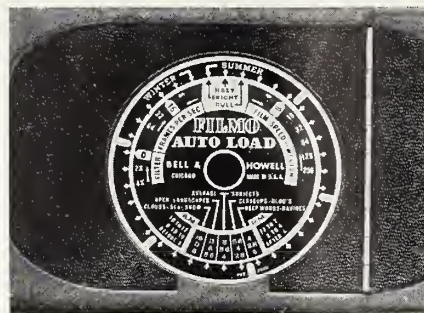
149 NEW MONTGOMERY STREET,
SAN FRANCISCO

It's NEW

films are available in either 8mm. or 16mm. in two sizes, silent; one size 16mm. sound. Further information may be had from the distributor, Official Films, 330 West 42nd St., N. Y. City.

Exposure Calculator

Now being built into the Filmo Auto Load, Speedster and Auto Master magazine loading line of cameras produced by Bell & Howell Co., is a new Exposure Calculator. The



guide, it is said, compensates for film emulsion speed, filter factor and camera operating speed in addition to the external factors governing exposure, brilliance of sunlight, type of scene, season and time of day.

Though complete in coverage of all details, B & H officials claim the new calculator is easy to use. A single turn of dial gives direct readings for Kodachrome film at normal camera speed. Additional compensating adjustments are made one at a time and proper F stop is indicated at each move.

Further information available from Bell & Howell Co., Chicago, Ill., or any photo dealer.

Reel Shipping Cases

With safety to film and container an important consideration when shipping one's film by mail or express to distant points, amateurs will find interest in the line of durable Fiberbilt shipping cases which are available in a number of sizes. An outstanding feature is the patented address-card holder which is securely fastened to each Fiberbilt case. Addressed cards are simply inserted in holder and locked in place. Postage space is provided. Cards are readily removed for replacement with new ones when film is again to be shipped. Heavy straps with durable buckles are attached to each case which provide the means for keeping case tied together during shipment, thus eliminating necessity for wrapping, twine, or adhesive tapes.

Fiberbilt cases are available for 400, 800, 1200, and 1600 foot reels from Fiberbilt Case Co., New York City.

Film Catalog

Just off the press is new 1941-42 sound film catalog listing all films available from Lewis Film Service. This company has just obtained national distribution rights for such features as "Flying Deuces," starring Laurel & Hardy supported by Jean Parker and Reginald Gardiner. This is the first time 16mm. prints have been released featuring these popular players.

Copies of catalog are available without charge by writing Lewis Film Service, 216 East First St., Wichita, Kansas.

New Screen

Announcement has been made by Radiant Manufacturing Corp., 1140-6 W. Superior Street, Chicago, makers of Radiant "Hy-Flect" Projection Screens, of their entrance on September 1st into the educational field. In their enlarged line, Radiant Manufacturing Corp. is now offering a new auditorium screen, a classroom model, and a complete line of wall and ceiling type screens in all sizes up to 12 feet by 12 feet.

WHY—
PIN-BACK
LETTERS?

This is a question any titling movie camera owner can answer.

PIN-BACKS allow an ease and speed in titling not possible with other methods.

Once the title is set . . . it stays set. This PIN-BACK feature plus the professional design of the Mitten letter have made it one of the most popular titling letters for the past eight years. Pin Letter Sets are priced from \$5.50 up. Yes, we also have SANDED BACK LETTERS used with an adhesive . . . sets are priced from \$4.75 up.

Carried by Leading Photographic Supply Dealers
Over the Entire United States

WRITE FOR FOLDER

MITTEN'S DISPLAY LETTERS

Redlands, California



YOUR SCREEN

Has the "FINAL SAY"

on PICTURE QUALITY



YOUR camera *takes* the picture. Your projector *projects* it. But it is your **SCREEN** that has the "*final say*" about how brilliant, clear and enjoyable your movies or stills will be. . . . For perfect projection, you need the superior light reflective qualities of Da-Lite's specially processed Glass-Beaded Screen surface. This famous screen fabric, the result of Da-Lite's 32 years of screen manufacturing experience, reflects maximum light (without sparkle or glare) for all practical viewing angles. The light is reflected *evenly* from the entire screen area, so as to make details sharp in *every-part* of the screen image. The extra light that is reflected by Da-Lite's Glass-Beaded fabric is an added advantage in showing color films, which is more dense than black and white and requires more illumination to bring out the full brilliance of its colors. You may obtain Da-Lite's Glass-Beaded fabric in the size and style of mounting that exactly fits your needs. See Da-Lite Screens at your dealer's today! Write for new illustrated literature!

DA-LITE SCREEN COMPANY, Inc.
DEPT. 10-HM 2723 NO. CRAWFORD AVE., CHICAGO, ILLINOIS

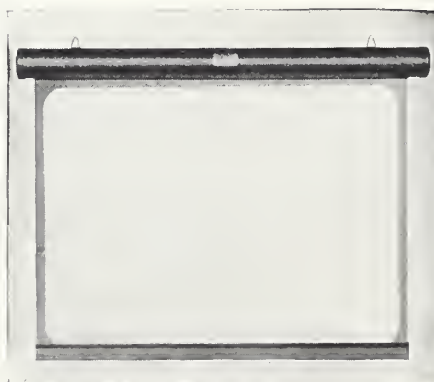
The DA-LITE CHALLENGER

America's Most Popular Screen, can be set up anywhere in 15 seconds. It is the only screen that can be adjusted in height by simply releasing a spring lock and raising the extension support. No thumb screws to tighten. The Challenger is the only screen with SQUARE tubing in both the center rod of tripod and extension support to keep the screen surface in perfect alignment. Compare the Challenger and you will see why it is the most convenient of all portable screens. 12 sizes from 30" x 40" to 70" x 94" from \$12.50* up.

The DA-LITE MODEL B

A hanging wall-type screen. Just the thing for your game or projection room. Glass-Beaded fabric is spring-roller-mounted in a metal case. 12 sizes, including square sizes, from \$6.50* up.

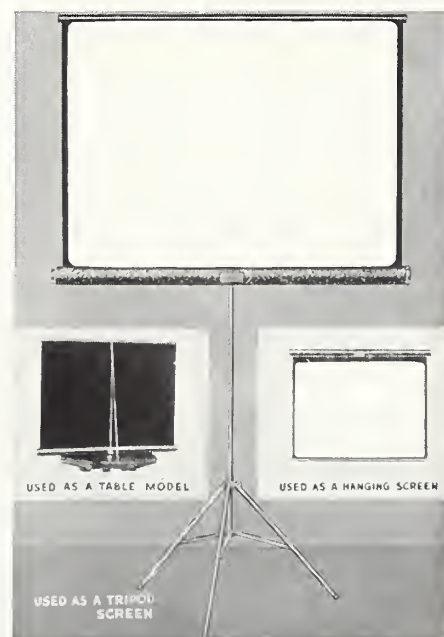
*Prices slightly higher on Pacific Coast.



The Da-Lite Model B Screen

The DA-LITE VERSATOL

leads in the low price field. The 30" x 40" size can be used as (1) a tripod screen, (2) a hanging wall screen, or (3) as a table model. Price \$7.50*. The 40" x 40" size can be used in two ways — as a tripod screen and as a hanging screen. Price \$10.00*.



Look for the Name **DA-LITE** When You Buy!

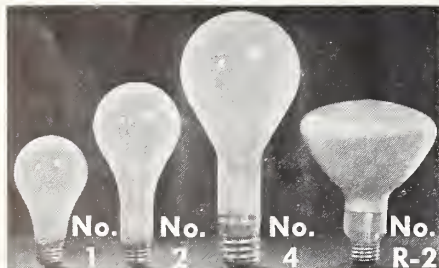
REG. U.S. PAT. OFF.

Make your
**MOVIES
SING,
too!**



GET G-E PHOTOFLOODS

● You'll find it much easier to get crisp, clear movies . . . the kind that sing . . . with G-E MAZDA Photoflood lamps. They give you plenty of light for movies that you'll be proud to show to everybody! These are the same high-efficiency type lamps the big movie studios use, made to fit your needs. Try them in your home. Two popular sizes to fit most needs. No. 1—**15c** list, No. 2—**30c**. As an extra light or away from home try G-E No. R2, **85c** list.



A SIZE FOR EVERY NEED!

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

The Reader



SPEAKS

Wants Film

Perhaps some reader has made just such a film as the following letter requests; perhaps some may know of a film professionally produced or otherwise that would fill the bill. If you do, write Mr. West.

Gentlemen: If you know of a 16mm. film that I could buy and use for the purpose of advertising a fire insurance agency, I should very greatly appreciate it if you would let me know about it.

—A. S. West,
1017 Main St.,
Cincinnati, Ohio.

Insurance

We thought almost every movie amateur was familiar with the low cost insurance available for movie cameras, projectors and other cine equipment. Almost every insurance agency will write a policy on one's personal photographic equipment at the low premium rate of 2% with a minimum charge of \$5.00. This means insurance on any equipment valued up to \$250.00 can be had for a premium of \$5.00 per year.

Dear Sirs: Recently I had camera and equipment valued at \$240 stolen. In recounting my sad experience to friends, they invariably said something like this: "Didn't you have it insured?" or, "My, my, insurance is so inexpensive, too."

As a matter of fact I was quite "insurance - minded" some time ago, but evidently I made inquiry of the wrong insurance man because I was informed that the cost was prohibitive. So I'm going to drop the whole matter right in your lap and ask: Why don't you tell us these things?

—J. A. Cox.

Wind Back for Filmo

If any cinebug has successfully built and installed in his Filmo "8" a windback and frame counter, we as well as reader Mc-

Cracken will appreciate hearing about it.

Gentlemen: Do you have any data on building a windback and frame counter for the Bell & Howell 8mm. Filmo? Has such data ever been published in HOME MOVIES? If not, would you publish a request for such data in an early issue of your magazine? This information will be greatly appreciated by the members of our club as the majority use this camera.

—J. O. McCracken
Glendale, Calif.

Swappers

Here's opportunity to swap odd scenes or footage or to film scenes to order for other amateurs:

Gentlemen: I would like to exchange features, cartoons or unexposed 100 ft. reels of Kodachrome for scenes in Florida—preferably in Kodachrome. I am especially anxious to secure footage of turpentine harvesting, sugar cane grinding with a "one mule-power" mill, and other typical rural subjects.

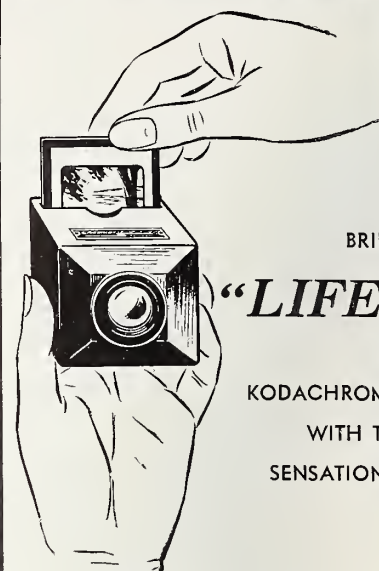
—Theo. Fisher,
% SS Benjamin Brewster,
Box 551, Baton Rouge, La.

Dear Sirs: This may appear a peculiar request, however I wish to get a medium length shot in 16mm. Kodachrome of an Indian squaw nursing her papoose to complete a film I made last season at the Calgary Stampede Grounds in Alberta, Canada. This shot can be of any tribe of Indians, but I would prefer it to be of the Blackfeet. I'll buy the film outright or exchange any scenes of interest in Michigan.

—E. J. McCreery
812 East Main St.,
Lansing, Mich.

Sirs: I would like to swap some 8mm. Kodachrome of central Kansas scenery for equal 8mm. Kodachrome footage of Hawaii, Mexico, or South America picturing scenery and rural life in those

● Continued on Page 494



BRING
"LIFE"
TO
KODACHROMES
WITH THE
SENSATIONAL

Chromat-O-Scope

"THIRD-DIMENSIONAL"
VIEWER

—ATTRACTIVE IN DESIGN
—COMPACT, POCKET SIZE **\$3.50**

FOR 35 MM Slides
Black and White and Kodachrome



CARRYALL

Gadget Bag

Attractive, sturdy

Made of finest quality double textured brown waterproof duck canvas. Handy fleece lined suede compartments and filter pocket provide ample space for camera and all accessories.

Quick action zipper. Adjustable shoulder strap. Bag measures 8" x 10" x 3"..... **\$3.**

Mail Orders Filled

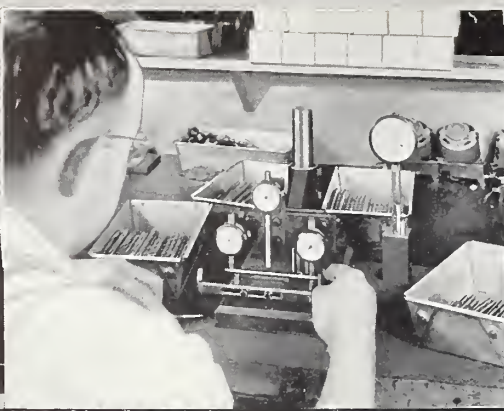
Willoughbys

32d ST. NEAR 6th AVE., N. Y.

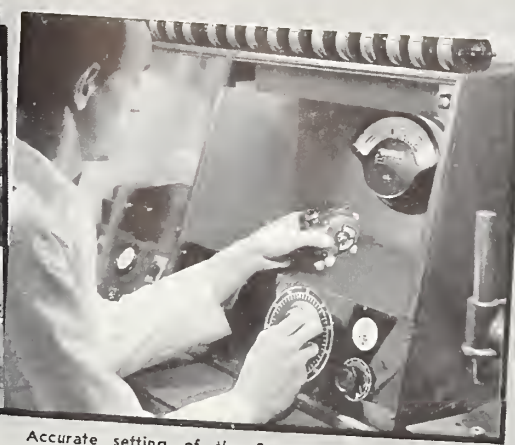
World's Largest Camera Store
Built on Square Dealing



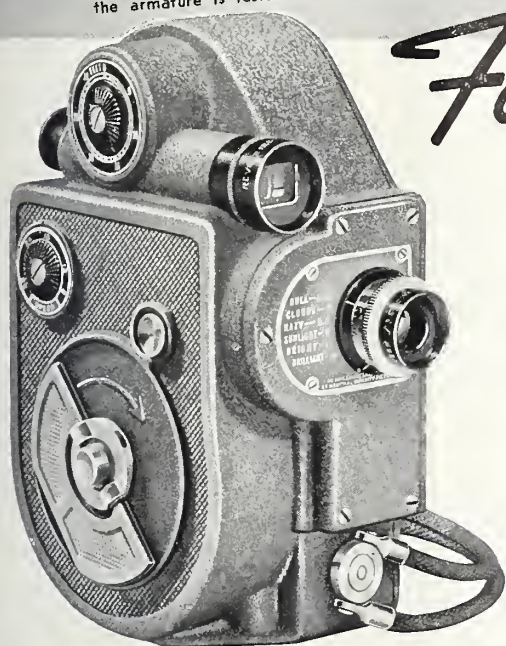
To eliminate vibration in the Revere Projector Motor, the armature is tested with this sensitive instrument.



Revere spindles are inspected with micrometer gauges and must not vary more than .0025 of an inch.



Accurate setting of the 5 speeds of the Revere Camera is determined by synchronizing the shutter with the stroboscope.

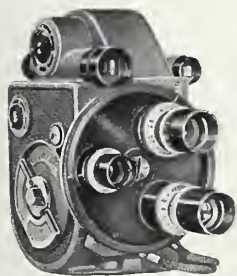


REVERE MODEL 88 CAMERA

Take gorgeous color movies with easily threaded, easily operated Revere Model 88 Camera. It has many advanced features including Eastman-licensed spool and spindle, automatic film-loop sprocket, 5 speeds, built-in view finder, and precision mechanism. Complete with Wollensak F 3.5 lens, \$32.50; with F 2.5 lens, \$44.50; with Bausch and Lomb 12.7 mm F 3 lens, \$37.50; other lenses also available.

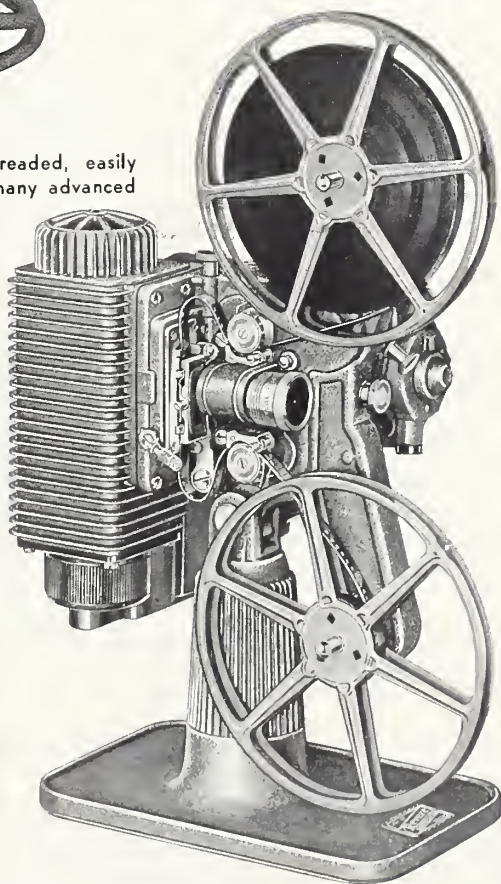
REVERE MODEL 80 PROJECTOR

—The greatest projector value of the entire home movie field. Proven 500-watt optical system with double blower cooling for lamp and film. 300-ft. reels. Large brilliant "stills" with quick-action safety shutter. No radio interference. Fully enclosed gear and chain drive (no belts in the Revere). Complete with 500-watt lamp and fast F 1.6 lens.....\$65.00



REVERE TURRET CAMERA 99

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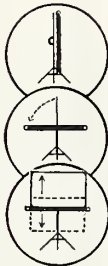
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HOW I KEEP MY CAMERA BUSY...

MOVIE-MAKING IDEAS FROM READERS

Constant Companion

Worthwhile shots, when they are projected on the screen, are the ultimate goal of every amateur movie picture photographer. But, unless he's lucky, he won't have those pictures if he just points his camera and shoots in much the same way he uses the hose to spray the lawn.

I keep my camera busy by making it my constant companion and planning my shots. I continually keep in mind anywhere from one to a dozen shots I want to make. When one comes in view, I have my camera with me, and I get it.

Presently I'm working on a film, title of which eventually will be "You Oughta Been There!" It's a combined vacation-documentary idea. It has no continuity. Yet sub-titles for the spot-shots (though they may take me months to make) will give it continuity. For instance, there is the time I had my wife inspect some cactus plants and she hollered... "Rattlesnakes!" You can imagine the action I got as she fled her prosaic inspecting like lightning.

Also I have in the making a reel which will be entitled "Nature Studies." All shots are of wild life: birds, animals, insects and flowers. For this, I often employ a telephoto lens and sometimes extension tubes which I prefer to an auxiliary lens. With explanatory titles and using color film, I anticipate this will be a four-star feature.

Other than these every day shots, I plan one interior story for each winter and one (mostly outdoors) for each summer. In each, I strive for original ideas and rely upon my editing ability plus the best sub-titles I can think up to give them the punch that will

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm or 16mm) and containers.

Address letters to Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

make fine home movie entertainment.

—L. J. Whiteman,
Clovis, New Mexico.

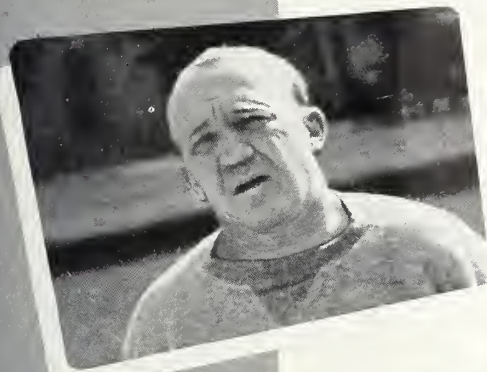
Camera Scout

I am a scoutmaster and I keep my movie camera busy by constantly taking pictures of my scouts in their various activities. My camera accompanies them on all their hikes and rallies, good turns or whatever else they might do. In this way we have a pictorial report of our year's activities. We then show these films at our annual Parents' Meeting. The scouts get a big kick out of seeing themselves on the screen and this sort of stimulates the attendance at all of our activities.

For many years the big headache for the troop officers was to secure the permission of all parents to let their boys go out on overnight hikes. Well the last time we went we made a movie of everything that the boys did from the moment they left home until the time they returned. A few days later we invited all parents to a screening of the films in order that they might see just what their sons do and how they are guarded and taught to

• Continued on Page 497

SEE **KNUTE ROCKNE REVOLUTIONIZE FOOTBALL**
THE WORLD'S MOST DANGEROUS SPORT
BIRD DOGS THAT "THINK"



NEW FALL HOME MOVIE "SPORTBEAMS"

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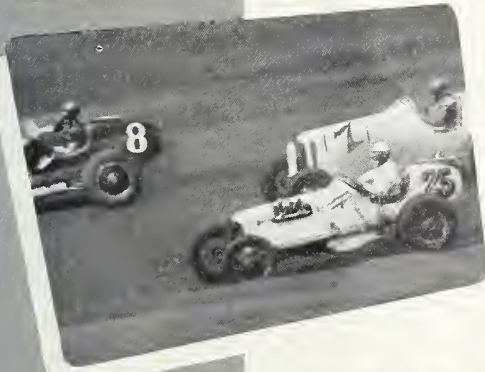
16 mm.

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"Portrait of An Old Woman," taken in China by Francis Wu, A.R.P.S., of Hong Kong, China, has hung in:
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 London Salon, 1939
 Iowa State Fair Int. Salon, 1940
 Paris 34th Int. Salon, 1939
 Victorian Int. Salon, 1939
 Germany Int. Salon, 1939
 Amsterdam Int. Salon, 1939

Canadian 6th Int. Salon, 1939
 Yugoslavia 7th Int. Salon, 1939
 Spain 15th Int. Salon, 1939
 Marshall Field 3rd Int. Salon, 1939
 Fifth prize in Camera-Craft Monthly Competition, 1939
 Roll of Honor in Springfield Int. Salon, 1940
 Rochester 5th Int. Salon, 1940
 2nd Springfield Int. Salon, 1940
 5th Des Moines Int. Salon, 1940
 Norfolk 3rd Int. Salon, 1940
 Wilmington 7th Int. Salon, 1940

First All China Exhibition, 1939
 P. P. A. 7th Int. Salon, 1940
 Milwaukee 7th Int. Salon, 1940
 Vancouver 1st Int. Salon, 1940
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HOME MOVIES

Published In Hollywood

October 1941

A LOT of football movies have been filmed by amateurs in recent years—some good, some bad. And with this fact in mind, the serious cine-filmer looking forward to shooting gridiron tilts this autumn will naturally give a little thought to what it takes to make a good football picture—something more than just a montage of shots of two teams scrambling between goal posts.

Possibly you've seen such movies yourself—probably you've even made them, and are determined on a "re-make" this year with an eye to improving entertainment quality. If so, then this is for you. But even if your present plans call for just a few shots from the grandstand, listen in anyway—maybe you'll find a few ideas you can use.

A football game—and here we refer to the complete event from buying the tickets to fighting your way home in the post-game traffic—a football game offers one of the greatest opportunities for the amateur filmer to make a movie with entertainment value that will endure beyond the customary span of many other home movie subjects. How successful it will be depends upon advance planning—and planning it takes, just like building a house, laying out a garden, or distributing the proceeds of your paycheck so you'll still have enough left over to buy a roll of film.



Gregor from Monkmeier

Pattern for a winning **FOOTBALL MOVIE....**

**A pre-game huddle aimed
to improve continuity . . .**

By CURTIS RANDALL

The first thing to remember is that twenty-two players on a field don't make a football game—at least on a movie screen. Even the newsreels have, intercut, an occasional shot of cheering crowds or the score board. Actually, the continuity of your football movie begins long before the kickoff. You'll want to lead up to the climax of thrilling shots of play with a build-up composed of atmospheric scenes. So you'll begin your movie with shots of spectators moving toward the stadium—in motor cars, busses, or afoot. You'll show closeups of some of them with blankets or top-coats under arm, buying programs, "mums" or perhaps a souvenir from one of the sidewalk hawkers. In a series of short shots, you'll take your spectators to the ticket window, the turnstile at the gate, and then pick them up again as they struggle up the grandstand and into their seats. In other words, your camera will record the event

• Continued on Page 491

• Football filming definitely calls for a telephoto lens if you are to get vivid closeup studies of players and spectators. Properly filmed in sequences of long, medium, and closeup shots, your gridiron movie can be a winner.



"COCK and BULL" STORIES

HOME MOVIES FOR OCTOBER

MOVIE *of* *the* MONTH

B Y J . H . S C H O E N

"A YEAR in the making...!" is a startling bit of press-agentry often used to herald the premier of some big Hollywood production. Frequently some home movie requires an equal length of production time before it reaches the screen. But here's an amateur movie—not an epic, but one of the most fascinating amateur-made pictures ever filmed—that was two years in the making! We refer to "Cock and Bull Stories," a swell little 8mm. film that takes its place as the Movie of the Month without a dissenting vote.

Here is a picture that had its origin in the filming of a brief fifty-foot roll of Kodachrome—the filmer's first cinefilming effort. It pictured the hunting down and capture of a brace of wild bob cats in the Malibu mountains back of Hollywood. So well was it filmed and so interesting did the subject prove to those privileged to see it on the screen, its maker decided to do something more than merely catalog it as one of his first rolls of film and put it on the shelf for an occasional showing to friends dropping in for a visit.

And right about here we should mention that J. O. McCracken of Glendale, California, is the movie amateur who produced this picture which runs 300 feet in length. Enthused with his initial movie effort, McCracken visualized other short skits appropriate for filming and soon had a synopsis of each down on paper. A family discussion of the planned filming project brought forth additional ideas which ultimately became the movie described here.

"Cock and Bull Stories" concerns a group of children—playmates gathered together one Saturday afternoon—who pool their meager finances for a wiener bake. While roasting the wieners down by the river, a hungry tramp happens along and muscles in on the kids' party. By spinning yarns, he holds the children fascinated, all the while eating their wieners and buns! Of course when the food gives out, the stories end, and the

• Continued on Page 484

• Pictured here are enlargements from the original 8mm. Kodachrome picture, "Cock and Bull Stories," one of the most fascinating home movies ever made which takes its place as the Movie of the Month for October. J. O. McCracken, a department store display artist of Glendale, California, is the producer.

● It isn't hard to visualize the added punch a closeup like this would give to a personal movie of kittens or pets.



Clifton C. Edom

What a whale of a difference

ALL of us, I'm sure, have had the experience, sometime or other, of walking through an unusually pretty flower garden where a myriad of blooms greeted the eye in a rhapsody of color. At first sight we stopped to take in the multicolored panorama; then we probably proceeded in a systematic tour of the garden, examining and studying the blooms at close range. We wanted a close-up view of the flowers so we moved nearer—brought our eyes within a few inches of the blooms that we might study their detail better.

A good movie cameraist would do precisely the same thing in filming the subject. After shooting a general view of the scene, he would capture a detailed study of each variety in a vivid closeup that would fill the screen from border to border.

Many amateurs have failed to appreciate the value of the closeup until they filmed flowers in color. But the effect of such closeups on the screen has led them to a wider use of the closeup in filming other subjects. The term "closeup" seems to puzzle some movie amateurs, perhaps because there can be no set dimensions for such a shot. In simple language, a closeup is just what the term implies—a view of a person or subject at close range. Just how close, of course, depends upon the subject itself. A closeup of a person would include just the head and possibly the shoulders and would be filmed from a distance of five or six feet. On the other hand, to picture a flower at this distance would result in what is termed a medium shot. To shoot a closeup of the flower would require setting the camera within eight or ten inches of the bloom.

CLOSEUPS *make . . . !*

They're important to any movie regardless of subject.

B Y R U S S E L L D I C K S O N

A closeup, then, might be defined simply as a picture of just a part of a subject when that part fills the whole frame and there is nothing else in the picture. There are exceptions, of course, as when closeups of small objects such as insects, etc., fill the screen.

● Continued on Page 489

Howard Severson



● Ultra closeups are essential to good flower garden movies. Closeup shots of individual blooms bring out detail as we would search it out were we to examine the flower in our garden. The effect on the screen is thrilling.



Fig. 1



Fig. 2

Know your **FILMS** *and what they will do . . .*

Knowledge of each type essential for best results

By WILLIAM J. BORNMAN

ALTHOUGH color continues to capture the fancy of more and more movie amateurs, the demand for black and white film has not been materially lessened. While there are many who prefer, for varying reasons, to continue shooting for the most part with black and white film, many who prefer color will revert to a roll of black and white occasionally.

As serious amateur filers apply their originality and technical abilities to ever widening and specialized fields of motion picture photography, the use of black and white film of different emulsion characteristics gains wider use. And these filers have come to know, through extended use and testing, the characteristics in each of the three black and white film emulsions—panchromatic, orthochromatic, and positive.

It is therefore incumbent upon all amateurs whose filming will continue more or less with use of black and white, to soak up a little knowledge of emulsion characteristics so they may know how

each type may properly be used for maximum photographic results.

A little elementary, perhaps, but first let us consider the physical properties of amateur motion picture film. They are:

1. A safety base to support the emulsion. This is composed of cellulose nitrate, a slow-burning but non-inflammable safety film.
2. An antihalation coating is next put on the base. In some films it is on the back. This tends to prevent halation effect in bright areas in the film image.
3. The sensitizing agent or emulsion.
4. A special gelatinous layer on back of the film to compensate for shrinkage of the emulsion. This also prevents excessive curling.
5. On some films a thin transparent overcoating of gelatin is applied to the emulsion to prevent abrasion and scratches.

The chief chemical factor that differentiates different types of black and white is their color sensitivity. The color sensitivity of a film defines the degree of photographic response to the various colors.

The colors of the spectrum in the order they appear are: ultra violet (invisible), violet, blue, green, yellow, orange, red, and infra-red (invisible). The human eye is sensitive to all the colors of the spectrum except the ultra-violet and the infra-red. However, this is not true of all photographic film. As a matter of fact, plain silver bromide, the sensitizing agent in all photographic emulsions, is sensitive only to the blue end of the spectrum. Some films have dyes incorporated in their emulsion which makes them sensitive to other colors of the spectrum.

The color sensitivity of a film is gauged and plotted in laboratories by means of wedge spectrograms. These wedge spectrograms are prepared by exposing a section of film to a light spectrum through a neutral density wedge, wedge-

• Continued on Page 486

• Subject of photos on this page—a Kodachrome transparency—was purposely photographed on three different emulsions—panchromatic, orthochromatic, and positive—to illustrate different results obtained with each.

Fig. 3



Cuban Sunset on opposite page was photographed near Havana by Jose Tabio. Movie amateurs will see in it, in addition to its beauty and fine composition, an excellent pictorial background for a main title.



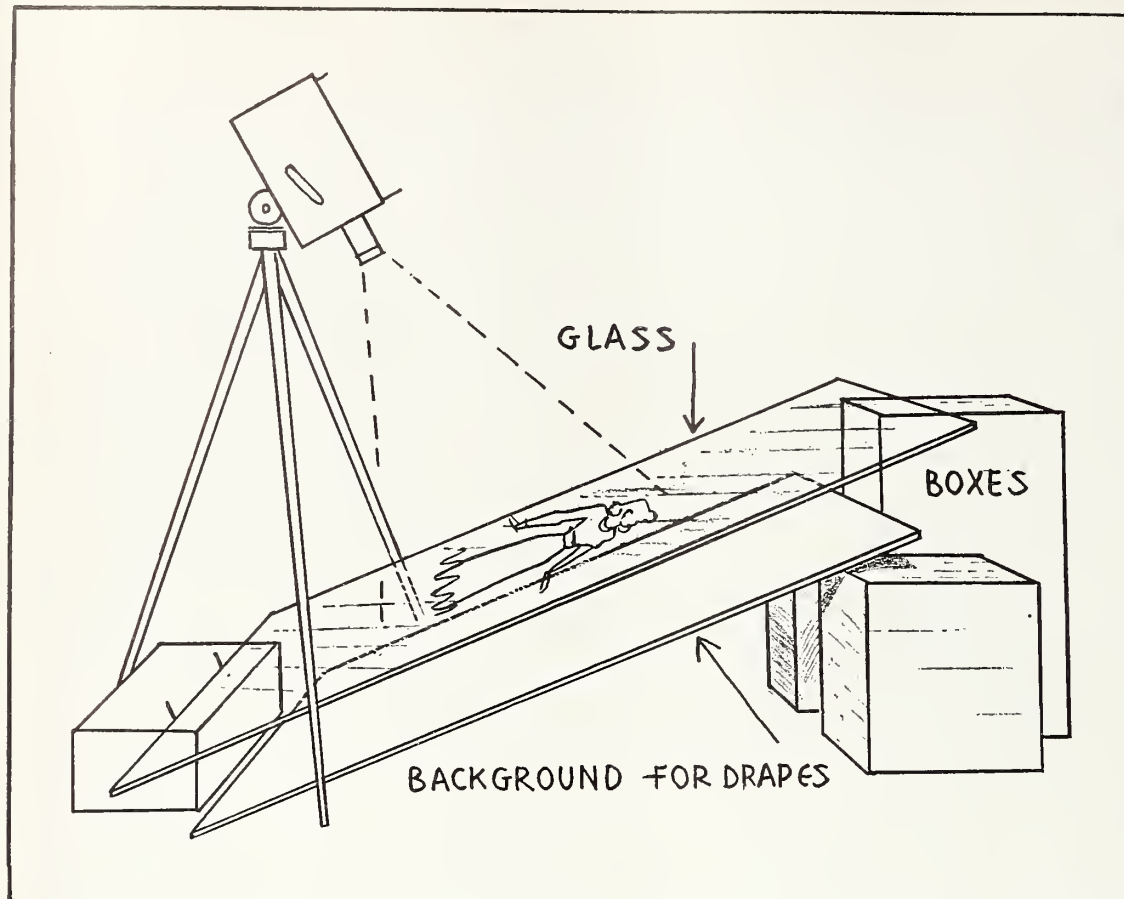


Fig. 1

—with which to experiment. Probably you never thought of using a cut-out jointed figure as a subject for an animated movie, but actually they're far easier to work with than mechanical or jointed toys.

Why not try? On the opposite page are all the assorted parts necessary to put together a jointed figure—you're animated star! Also illustrated, is your "star" completely assembled, showing just where each member of the figure goes, and an outline design for the gown which you or sister or mother may fashion for her.

There are two ways in which to build this figure. You can paste the opposite page carefully over a sheet of heavy card or mat board and cut out the various pieces—head, arms, etc.,—with a razor blade, or—if you wish to shoot your picture in Kodachrome—you can, by using a sheet of carbon paper beneath the page, transfer the drawings to a sheet of flesh-tinted mat board and then cut out the pieces. The various pieces are joined together by using small brass paper clips. Holes for the clips may be punched with a sharp tool like an ice pick.

But before assembly begins, there are some specific instructions to follow regarding the figure's gown. Part of it must be

A new idea for ANIMATED MOVIES...

An indoor filming subject
to keep your camera busy

B y B U D F A I R F A X

• Above sketch shows method of filming marionette placed on panel of glass with background beneath. Chart below shows successive steps in movement of marionette as a guide in moving arms, legs, etc.

WHY not pretend you're a modern Galatea? Create your Pygmalion—then give to her the breath of life. In other words, try fashioning a disarming damsel and fill her lifeless joints with the animation your movie camera can inject. She will be your glamorous and willing servant; your whim will be her command.

Here, indeed, is a new idea for those many amateurs anxious to try animation or single frame photography, but who, up to now, have been unable to find the medium—jointed dolls, toys, etc.,

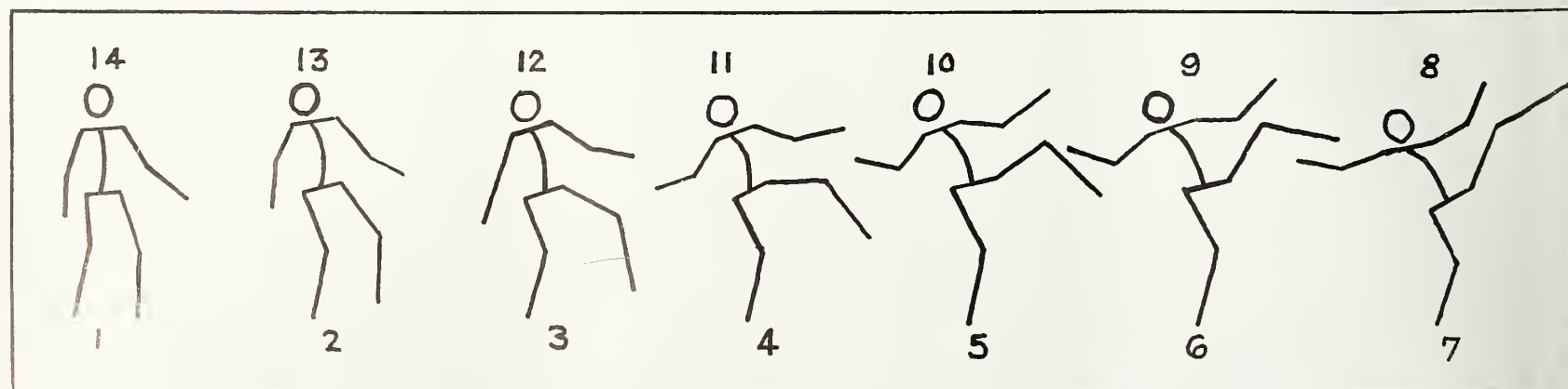
placed on some pieces of the figure before they are assembled. Before pinning on the right arm, the neck should be attached to the figure's chest and this, then, covered with whatever material is to be used for the blouse of her costume. Afterwards, you can attach the arm and cover it. Otherwise, you would run into trouble around the shoulder when trying to move the arm during animation.

For the same reason, the abdomen should be covered with the costume material before attaching the right leg to the figure's body. At the knees and other places, shave or skive the pieces with a razor blade, making them thinner so there will not be undue bulkiness at the joints.

Possibly the best adhesive for fastening costume to the figure is liquid rubber cement, "Tri-Tix," or "Jif-Stik." Fasten the fabric, of course,

• Continued on Page 488

Fig. 2





A MARIONETTE "STAR" FOR YOUR MOVIES

- This is the way the marionette will look after you have assembled all members of body sketched at right. Extra heads afford variety in facial expression.



Fig. 1

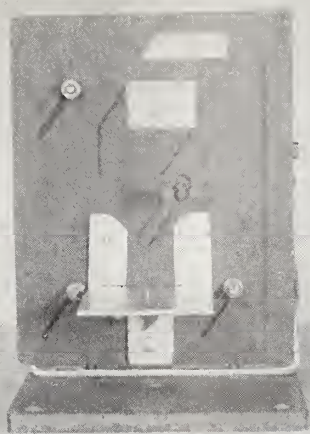


Fig. 2

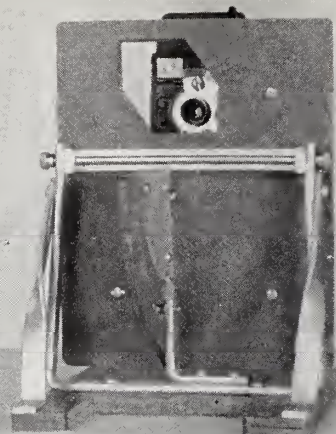


Fig. 3

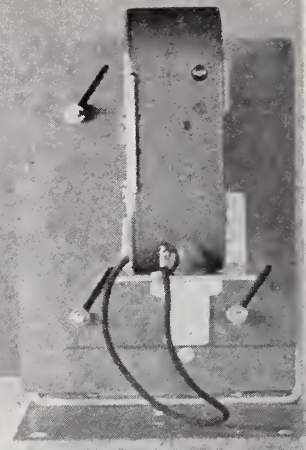


Fig. 4

Amateur's gadget corrects PARALLAX . . .

**Aided by this easily made device,
you film exactly what you see**

B Y R O B E R T E . B R O C K

ANYONE who has used a cine camera has ultimately discovered that the viewfinder does not present the true picture area in filming close-ups. If the subject matter to be photographed is centered in the viewfinder, the finished picture is invariably off center.

This phenomenon, called parallax, is caused by the difference in point of view of the viewfinder and the lens due to their physical distance from each other. At photographing distances exceeding ten feet, this difference in point of view is negligible, but at each closer distance the phenomenon becomes more manifest, and hence more troublesome.

It is reasonable to assume that the rays of light passing directly through the viewfinder center and the lens center are parallel to infinity. Therefore, a device that will mechanically shift the camera lens to the exact position from which the picture was composed in the viewfinder, fully corrects for parallax.

The device shown in the accompanying illustrations performs this duty, and at the same time provides a stable mounting for the camera that

will hold it firmly in all positions (Fig. 1). Regardless of camera angle, the compensation for parallax is precise, and convenient, and the device will not let you forget to make it.

The exact relative position of the viewfinder and the camera lens must be known for your camera before attempting to make this corrector. For your convenience a table is given on page 500 in which this data is shown for most amateur movie cameras. The point of view for each measurement is from the rear of the camera.

If the data is not shown for your camera, the method of calculation is as follows:

1. Place the camera in an upright position on a piece of paper.
2. Using a right triangle with one edge on the paper, mark the projection of the extreme vertical edges of the viewfinder on the paper by sliding the vertical edge of the triangle to these points.
3. Mark the extreme edge of the lens or lens hood in the same manner on the paper, being careful not to disturb the camera from the exact position it occupied in step #2.
4. Determine the center point of the viewfinder and the lens on the paper by bisecting the space between each pair of marks.
5. Proceed in exactly the same manner with the camera lying on its side.

The distance determined in step #4 is the horizontal distance between the centers of the viewfinder and the lens. The distance determined in step #5 is the vertical distance.

Knowing these two distances it is a simple matter to make a drawing that will show the exact relative position of the viewfinder and the lens.

• Continued on Page 487

• Pictured here are various views of the all-purpose parallax corrector designed by Robert Brock. Fig. 5 shows all necessary parts before assembly.

Fig. 5



Old Homestead picture on opposite page readily suggests a title background for your travel or vacation movie. Photo made near Wyandotte Cave, Indiana, by George F. Jackson, of Evansville. Wrattan A filter used.

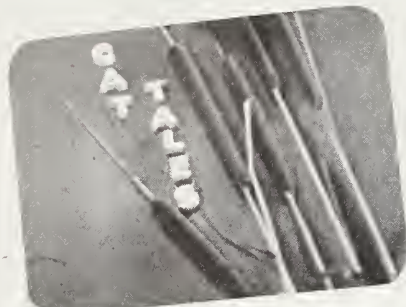




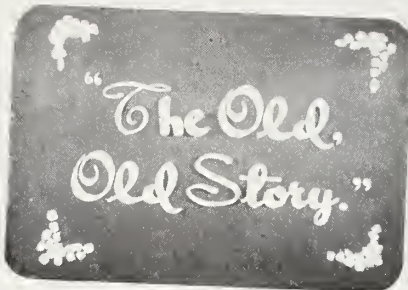
1



2



3



4



5



6

• Pictured here are some good amateur compositions in main titles: 1—Colorful oriental fan serves as background. Lettering was double-exposed. 2—Here objects allied to film subject were used in conjunction with small block letters to form this colorful title. 3—Another use of actual objects to illustrate a main title. 4—Here title was cut from yellow paper and laid over a light blue background decorated at corners with white pebbles. 5—A near-professional job of hand-lettering text in three colors over a tan background. 6—This is example of good commercial studio-made main title. Lettering is in blue and white over a varied colored pictorial background.

course, add much to your picture, and regardless of plans for making the subtitles, you can have your main title in Kodachrome by reserving a few feet of color film for it before using it all on your picture shots.

Movie amateurs often inquire as to what colors are best in the composition of lead titles for Kodachrome films. This remains largely a matter of personal opinion, but if any rules are to be considered they would probably tend toward keeping the color in harmony with the subject of the picture—dark toned backgrounds with light colors such as white, yellow, light blue, and pink for the letters.

A film picturing the story of wheat, for example, would best be introduced by a main title predominantly yellow in color, whereas a Christmas picture should definitely start off with a red and green color scheme in the titles.

The question is sometimes asked: "Which type Kodachrome is best for title making, regular or type A?" As with the filming of pictures, this depends on how titles are to be made—with natural light, or indoors under artificial light. If regular Kodachrome is to be used, titling should be done out of doors with sunlight for illumination. But the same film can be used for title making indoors providing the new blue "daylight" photoflood lamps are used or the special filter, recommended by Eastman, is used in front of the camera lens.

Where type A Kodachrome is to be used in filming titles out of doors, the rose-colored Kodachrome filter must be placed in front of camera lens. Indoors, of course, titles are filmed like any other subject with this film. One advantage to be gained in the use of Type A Kodachrome indoors with filter, as most of us know, is that it is much faster than the regular type under interior light conditions.

Before the days of color in movies, titles were uniformly black with white letters so that the sudden flash from scene to title would be easy on the eyes. In making color titles, the same characteristics have followed. The title text is in light colors or tints, while the backgrounds are deeper in tone, as for example the main titles of many colored animated cartoons seen in theatres today.

Much of the effect of Kodachrome titles lies in judicious choice of color combinations. Red and yellow, red and purple, and yellow and orange are color combinations which are not naturally pleasing to the eye. Far better are combinations of yellow and blue, blue and orange, etc., since they are in greater harmony with one another. Any color combined with white, silver, or even black are not to be overlooked as good combina-

• Continued on Page 494

An economy angle in **titling KODACHROME**

Color is imperative and there's more than one way to get it

B Y G E O R G E W . C U S H M A N

WHEN preparing to shoot titles for a Kodachrome picture, some amateurs balk at the thought of tapping the bank roll for another spool of Kodachrome just to make titles. But if multi-colored titles are desired, then they'll have to be shot on Kodachrome. But if you're not so fussy you can still have colored titles for your Kodachrome picture that detract not one whit from its class.

Black and white titles for Kodachrome pictures are definitely out, but this does not mean that you cannot film the titles with black and white film, as we'll tell about later. We refer, of course, to the number of descriptive titles that are to follow your main title.

Your main title, if shot in Kodachrome, will, of



REVIEWS — *and criticisms of readers' films . . .*

A guide to better filming, editing and titling . . .

B Y T H E E D I T O R S

THE fact all three of the pictures reviewed here rate three stars must not be construed to mean that only three star films are considered for review by this department. On the contrary, it indicates the high calibre of films that have been coming in of late which may be due, of course, to the extra efforts amateurs are making these days to edit and title their films, giving them the finishing touches that make for a complete motion picture.

As has been suggested before, these reviews, if studied closely, will net the reader many ideas on continuity, editing, titling, and camera technique. Among the pictures reviewed this month were:

"WHY THE 'Y' "

800 Ft. 16mm. Kodachrome—By R. C. D.

★★★

Continuity: This is a well planned record of the activities of a Y. W. C. A. In fact the picture was started by one filmer merely as a personal record of certain Y. W. C. A. activities. Then when results of first roll of film was screened, the project was expanded to include sequences picturing the daily life of Y. W. C. A. members with special stress placed upon membership benefits.

To knit the various sequences together, scenes showing a gathering of the board of directors are cut in, and in each instance, one of the members reads a report of a certain division of the "Y" and the sequence that follows relates the report in pictures. Starting with the admittance of a business girl to the "Y," assignment to room, etc., the picture proceeds to show how the girls live. We see them preparing their own meals in the special "kitchenettes" provided, and then caring for their own individual dishes, food, etc. Indulgence in games,

outdoor sports, hikes, and weekly dances is shown in further sequences.

Editing: The cutting of this picture was especially well done. Exceptions are some confusing scenes which might well be eliminated. For instance there is a scene showing one woman submitting a reel of film, but there is nothing that follows to reveal why film was submitted or what became of it. A few shots of girls looking directly into camera lens should be deleted.

Photography: Considering the vast job undertaken in producing this film, the photography is quite good. Some settings were so large that, according to the filmer, sometimes as much as 6,000 watts of illumination had to be used with the lens opened to f/1.5 and camera running at half speed in order to record it! There were a few scenes where framing was not accurate and heads were cut off as a result.

Titling: Clean, crisp title text, nicely centered, mark the titling of this picture as very good. The main and other lead titles were double exposed over moving backgrounds.

"ME GOOD BOY"

250 Ft. 8mm.—By E. E. L.

★★★

Continuity: This is an appealing movie record of a little boy at Christmas time, well planned and staged. The story is simple, never becoming so involved that the little chap cannot handle his part with ease. A few days before Christmas, the little boy sees a picture of Santa Claus in an advertisement. With the assistance of his mother, he writes a letter to Santa setting forth the toys

• Continued on Page 492

• Enlarged from original 16mm. Kodachrome frames are pictures at top of page — scenes from "Why the 'Y'" reviewed here. Considering the vast amount of interior filming, this picture was well photographed. Below—enlargements from original frames of "Me Good Boy" and "Utah, Land of Scenic Discovery."





Cleveland Ext. High School

How to make PUBLIC RELATIONS films effective . .

By GODFREY ELLIOTT

SO many schools are being added each day to the list of those producing public relations films that it is high time we paused to ask ourselves a question that is already overdue: "Are our public relations films effective as public relations media?"

Any evaluation of the school-made public relations film must give serious consideration to the amount and nature of the planning that goes into the production. It is this planning that makes the difference between a screen product that is merely a novelty and one that tells its story effectively and efficiently.

Intelligent planning of the school-made public relations film demands that two questions be answered before the producer attempts to outline the scenario. (1) For what type of audience is this film primarily intended? (2) What message will the film try to put across?

It would be just as absurd to say that any public relations film was suitable for effective use with any audience as it would be to say that any school textbook could be used to advantage anywhere from the primary grades to senior high school. Just as educators have long taken for granted the necessity for building a textbook to suit its "audience," so must they accept the evident fact that the public relations film is most effective when built for and used with a particular type or level of audience.

In planning the public relations film the committee in charge must outline, title, and edit the film in terms of the audience: its educational level, maturity, social status, and familiarity with the work of the school. It must be obvious that a public relations film designed for use with an audience of comparatively low educational level cannot

● Experience has shown that best results are obtained from the public relations film when it is limited to some special level or phase of school work.

successfully employ the same approach, the same terminology in titles, or even the same type of editing as the film that will be used with a PTA audience in the suburban community of professional workers.

A too-frequent fault of the public relations film is the tendency to shoot over the heads of the audience. Educators often overlook the fact that an audience of laymen, however intelligent it may be, is not familiar with educational philosophies and educational jargon. Just as serious is the contrary tendency to produce the same type of school travelogue year in and year out, boring the audience with the familiar and the commonplace.

The production committee must avoid each of two extremes in outlining the script for a good public relations film: (1) Don't underestimate your audience's intelligence, and (2) Make certain that you are not aiming over the heads of your audience.

The terminology used in titling school films needs more attention than it generally receives. Too often the educator forgets that his profession has built up a working vocabulary which uses words and phrases to express ideas and philosophies that are quite apart from the meaning usually conveyed by the same words in their everyday usage by the general public. It is not so much a case of false impression as it is one of no impression at all. Titles in the public relations film must be worded so that they speak the language of the audience for which the film is primarily intended.

Is your public relations film "a film in search of an idea," or is it a film with a purpose? Just as with any other medium of communication between the school and community—the newsstory, platform address, radio program, pamphlet—the public relations film must have a point, a purpose, a theme, a central idea around which the story can be outlined.

The film that begins as a by-product of club activity or of some teacher's personal hobby may reach a point where it can be adjudged such a novelty that it ought to be shown to the public. Such a film, regardless of how novel it may be, still remains largely just that to its audience—a novelty.

The typical public relations film—"A

● Continued on Page 496



• "The Forgotten Village," currently screening, deals with life of Mexican peasant.

DOCUMENTARY *films gaining favor . . .*

DOCUMENTARY films seem to have caught on with the public—so much so lately, that there is increasing activity in this field of motion picture production. Three new documentaries are being screened currently in theatres and more are promised for the coming months. Among the more outstanding, and certainly the most interesting from point of view of the amateur and semi-professional interested in this type production, is "The Forgotten Village" which deals with the life of the Mexican peasant.

The film follows the usual pattern of a good documentary, man's struggles against the elements for existence. But the student of documentary filming will find in this picture a much smoother continuity than is ordinarily found in documentary films. Written by John Steinbeck and produced by Herbert Kline, the story contains more action and suspense than has here-to-fore been attempted in a true documentary.

Kline has had much previous experience in the documentary field, having made "Crisis" and "Lights Out in Eu-

rope" abroad. Hackensmid's photography is really a treat and amateurs will find much to learn from it. Unlike many documentaries, this one does not fall into the rut of being just another travelog. Instead, it focuses upon one Mexican family and stays with them from birth through death.

The second documentary worthy of mention is "Story of the Vatican," a better than average film of this type depicting the capital of the Catholic Church. It covers practically every phase of Vatican life, explaining how the little community really is a city in its own right.

The film was written by the Rt. Rev. Monsignor Fulton J. Sheen who also does a grand job of narrating the commentary.

The war element creeps in just enough to show the immunity of the Vatican from the usual war censorship. The photography and editing are both commendable and the film serves as another good lesson for the student of this type of film.

Last of the trio is "A Day in Soviet

New releases show trend toward better production technique

By GEORGE EDDOCK

Russia," which is definitely not a propaganda picture. The film is said to have been completed before the present Russian hostilities began.

In this picture the careful observer will find evidence of an attempt to copy the March of Time technique, but the imitation is poor since it was attempted at the editing table rather than in the script.

The picture purports to show a true cross section of everyday life in that country today (or at least so we are told.) The narration, by Quentin Reynolds, carries the film along smooth-

• Continued on Page 492

New CLASSROOM Films

REVIEW AND COMMENT ON LATE RELEASES

By GODFREY ELLIOTT



BOYS OF ATITLAN, sound, 1 reel. This film describes native life in some of the small Indian villages of Guatemala. The opening scenes note the typical dress of a small boy as he starts on his way to the village school. We learn that the Guatemalan village school divides the boys and girls into separate groups. Children are shown at play in the school yard and on the neighboring lakeshore.

The school boys are shown marching and drilling in the village square. Back at home the girls and their mother are weaving some of the beautiful fabrics for which this section is noted. Their facile fingers create intricate and artistic designs in the native fabric, using only their ancient hand looms.

Throughout the film emphasis is placed on the dress, the home life, and village activities of the natives of this section of Central America.

Boys of Atitlan should be useful in social studies classes in the middle and upper grades. It will be particularly useful at this level because of its greater emphasis upon activities of children. Any unit involving understanding of children of Central America can be supplemented to advantage through use of this film.

This picture is one of several new *Way of Life* Films produced by Fanchon Royer and distributed by Walter Gutlohn, 35 W. 45th St., N. Y. City.



SPINNING WHEEL, sound, 1 reel. Shows a pioneer grandmother and granddaughter in their frontier home carding wool and spinning it into knitting yarn. The film is designed to show in detail the process of spinning as it was carried on in the pioneer home.

Grandmother is seated at the spinning wheel. Elaine, the daughter, brings her a supply of raw wool. Grandmother cards the wool into curls. She threads the bobbin and

begins to spin and twist the raw wool into a strand of yarn. The film explains the function of such parts of the wheel as the treadle, wheel, spindle, flyer, and distaff.

Through years of practice grandmother has learned to manipulate her hands so as to give the proper tension and twist to the wool as it stretches and spins into yarn. The bobbin is filled, and grandmother and Elaine wind the yarn off into a ball. Later they use the spinning wheel again to twist two strands of the yarn together to make knitting wool.

To the many children who have never been privileged to see the actual operation of an old spinning wheel, this film will give a greater appreciation of pioneer life.

Spinning Wheel will find many uses in elementary and junior high school classes: in units of study on pioneer life, in social study classes, home economics classes, and history classes. Available from the producer, Arthur Barr Productions, 602 Summit Ave., Pasadena, Calif.



CANDLE MAKING, sound, 1 reel. The opening scene in a pioneer home shows father taking down fire-making tools to kindle fire in the fireplace. Donald, the small son, hands his father tinder and wood.

After the fire is started, the room is prepared for candle making. Mother and daughter fill kettles with water to heat. Donald brings in tallow from the shed. Father cuts the tallow into small pieces and puts them in the dipping kettle. Elaine is helping her mother prepare candle wicks as they are cut into the proper lengths by father.

Boiling water is poured into the dipping kettle to melt the tallow. After enough of it is melted, the candle rods with the wicks tied to them are dipped repeatedly in the liquid tallow. Mother and Elaine exchange places frequently, since it requires about twenty dippings to accumulate sufficient tallow on the wick.

After the candles are dipped and hung to dry and harden, father trims the ends, and Donald places them in the candle box for storage.

Candle Making is a process film for use in the elementary grades and through at least the junior high school years. It will be valuable as an aid in history, home economics, and other classes or units of study where the student is expected to gain a greater appreciation of pioneer life. The film is rich in opportunities for detailed study. Further data may be

obtained from the producer, Arthur Barr Productions, 602 Summit Ave., Pasadena, Calif.



PLACER GOLD, sound, 1 reel. With careful attention to background detail, *Placer Gold* shows how the gold hunters of '49 used their simple tools to work the placer mines for gold.

Beginning with the simplest and most essential tool—the gold pan—the film shows in progression the simple methods used to separate gold from sand, dirt, and gravel. The film is very clear in showing how the miner used the pan in his first search for gold, how he went about staking out his claim, the tent stores which followed the miners to the gold fields, and the construction and methods of using the "Long Tom" and the sluice box which developed as improvements on the slower process of panning.

Careful attention to detail and liberal use of close-up shots make this really a process film; its emphasis upon how gold was mined by the men of '49 provides a necessary educational contrast with modern methods.

The film points out that the miners of '49 who came to California in search of gold were not the bewhiskered ruffians of fiction, but were in reality comparatively young and honest men between the ages of 18 and 35.

Placer Gold will be useful in the elementary school and junior high school, in units of study of pioneer life, in history classes studying the gold rush days of 1849 and the influence of that period on the westward expansion of the nation. Produced and distributed by Arthur Barr Productions, 602 Summit Ave., Pasadena, Calif.



APTITUDES AND OCCUPATIONS, sound, 2 reels. This film is a recent addition to the small but growing list of guidance films; it is designed as an introduction to the general problem of vocational guidance for high school students. It is an attempt to help the student in search of an occupational field discover what he is capable of doing.

Aptitudes and Occupations opens by pointing out that requirements for jobs are changing due to improvements and new inventions. Hence, the things that qualified a worker for a job years ago may not be essential requirements today.

Human abilities, the film states, are divided

HOME MOVIES FOR OCTOBER

into six classifications: mechanical, social, clerical, musical, artistic, and scholastic. The narrator emphasizes these six abilities as the film illustrates each of them as it might apply to some vocation. Each ability is shown as qualifying its possessor for certain types of work.

It is pointed out that all individuals possess these six abilities in varying degrees. The student's first task is to analyze his abilities. He should use every facility of the school to help him determine what fields of work his special abilities best fit him for. He is advised to study his school record, avail himself of occupational counsel and aptitude tests.

The film will have a high value in high school years if used properly with the necessary preparation and follow-up work. It will prove useful in occupations classes, home rooms, business classes, and special situations with older students. Distributed by Coronet Productions, Palmolive Bldg., Chicago.

Miscellany

• *Making School Movies* is title of a new and interesting booklet pertaining to the fast growing field of educational production of motion pictures. Consisting of fifty-six pages of closely packed useful information for educators and students interested in school-made teaching and public-relations films, it is a concise discussion of the fundamental principles involved in educational production of films with special reference made to films on the subject of traffic safety.

Chapters include such topics as, "Why Make School Movies?" "A Film Situation Encyclopedia," "Planning the Film," and "Some Technical Suggestions." Authored by William G. Hart and Roy Wenger, members of Dr. Edgar Dale's staff at Ohio State University, the booklet is available from the Bureau of Educational Research, Ohio State University, Columbus, Ohio.

• Hartley Productions, engaged in the production of non-theatrical motion pictures, will give a comprehensive course in film making and sound recording in their modern studios at 20 West 47th Street, New York.

A short sound film will be produced as part of the course of study which has been designed to meet the needs of advanced students who want to make movies their career as well as amateurs, students, and educators who wish to increase their acquaintance with film techniques.

The lectures will include the motion picture camera and principles, film emulsions, exposure and exposure meters, filters, preparation of a script for filming, direction, exterior filming, lighting, interior filming, cutting and editing, titling, post recording, cutting and matching of sound track and direct recording and re-recording. The classes will be given from 8 to 10 p. m. every Monday, starting October 6th.



• Frame enlargements from 16mm. Kodachrome picture, "Adult Learning for Present Day Living"

ADULT LEARNING *theme* *of school-made film . . .*

B Y A N T H O N Y L . C O P E

IN line with the trend away from traditional type commencement exercises, the June 1941 exercises of Cleveland Extension High School, headed by Dr. Harry E. Ritchie, Director of Adult Education for the Cleveland Board of Education, featured a two-reel 16mm. Kodachrome motion picture. Anthony L. Cope and John Borza, Jr., collaborated in photographing the film, "Adult Learning for Present Day Living," which presents a cross section of the class work and activities of the evening school students at the John Hay and West Technical branches of Cleveland

Extension High School, Cleveland, Ohio.

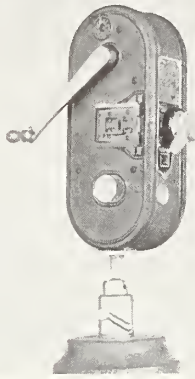
The film was a joint project of the students and teachers of the school. A public address system was used for the music and narrative accompanying the film.

Most of the picture was photographed with Type A Kodachrome. Scenes within the sequence featuring a class in photography were shot on red base film, thus presenting the illusion of a dark room illuminated by a red safe-light.

Student assistants were trained to assist with the production. The shooting

• Continued on Page 496

THE EXPERIMENTAL



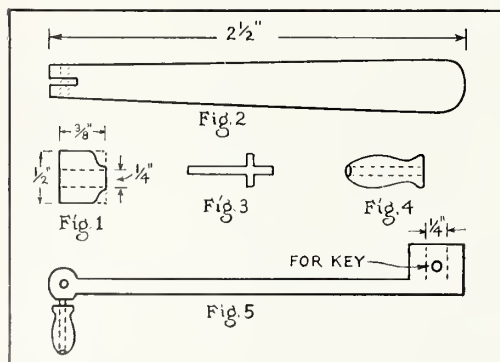
Hand Crank

The hand crank on the camera pictured here is not for backwinding film, but for use in shooting lengthy scenes that might otherwise run longer than one single winding of the camera spring would operate camera mechanism. With this crank, it is possible to shoot a full spool of film without once stopping the camera.

This is accomplished by letting camera run down almost to the stopping point then slowly and steadily turning the crank while filming. Cranking action exerts constant pressure on motor spring which in turn operates the camera. It is necessary, of course, to so operate the camera mounted on tripod.

Crank does not require alteration of camera. Original winding key is detached by removing small pin, and handle is attached by means of this pin. The winding key may be replaced at any time.

Construction of crank is fully explained in accompanying drawing. Metal parts may easily be turned out and assembled by a machinist. Fig. 1 is a piece of round metal rod $\frac{1}{2}$ " in diameter and $\frac{3}{8}$ " long, with a $\frac{1}{4}$ " hole drilled through it to fit camera winding shaft. Beveling permits welding or brazing to



arm (Fig. 2). The arm is $\frac{1}{8}$ " thick and $2\frac{1}{2}$ " long and slotted as shown at bottom.

Figs. 3 and 4 show handle assembly. This fits into slot in arm, ends of which are turned under to secure handle in place. Arrangement permits folding handle flat to permit easier storage of camera in case.

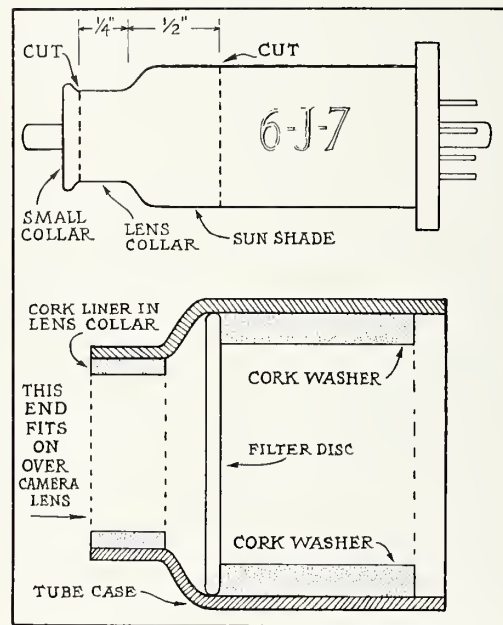
—H. M. Boswell.

Lens Shade

Illustrated is a filter holder and lens shade for Keystone and other 8 mm. cameras. This little gadget will not slip nor will it scratch the lens case. Its total cost is about one hour of pleasant work.

Material needed consists of one used 6-J-7 metal radio tube, a piece of strip cork $\frac{1}{16}$ " thick and $\frac{1}{4}$ " wide and two inches long, and an ordinary bottle cork one inch in diameter.

To prevent scratching surface of tube while working with it, wrap the portion to be used with adhesive tape.



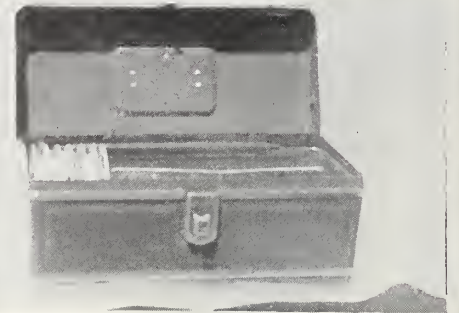
Clamp bottom of tube in a vise and remove the small collar from top with a hack saw. One half inch of the case is ample; so mark around the tube and saw it through. Then drill a hole in the top and file it to size, at same time removing all rough edges. The sunshade and lens collar should total $\frac{3}{4}$ " in length.

From the 2" strip of sheet cork, cut a piece to fit inside the collar and cement it in place with varnish or shellac. This is the part that slips over lens mount. Next step is to cut a washer $\frac{1}{4}$ " thick from the one-inch cork and then cut a $\frac{1}{2}$ " hole in center of the washer. This forms a retaining ring for holding filter in place within the sunshade. Any filter disc 23mm, in diameter can thus be accommodated. Finishing touch is application of coat of dull black paint to interior of lens shade to absorb reflection of light.

—David H. Thomas.

Reel Storage

Metal tool or fishing tackle boxes now available in hardware and variety stores at low cost make excellent carrying and



storage cases for 8 mm. reels up to 200 feet capacity. Such boxes will hold as many as 28 reels. Lining bottom and sides of box with felt will prevent scratching of paint from newer type painted steel reels; also prevent marring of humidor cans where such are used, not to mention the silencing feature provided.

—P. J. Williams.

Cueing Records

In playing musical records with home movie screenings, best results are obtained where records are properly marked to enable placing needle on exact spot where desired musical passage begins.

One of the best methods for placing cue marks on records that are easy to find is to rub a piece of chalk over location of desired groove in record, as shown in illustration. First play record until tone arm reaches point where it is desired to start playing the record with the picture. Without removing needle

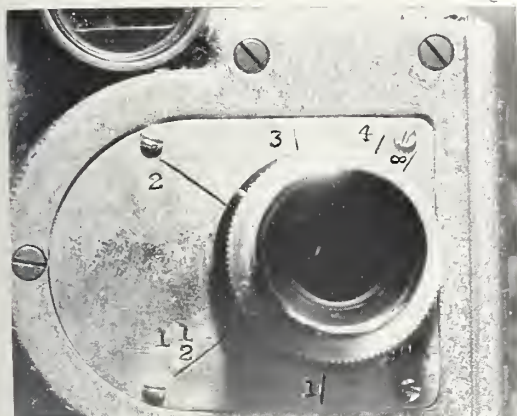


from record, back up record a few inches, and rub a piece of white chalk over the groove. Then move the record so needle will cut through the chalk mark, thus indicating groove in which needle should be placed for subsequent playings. As the record plays, balance of chalk mark toward center of record will be removed by needle. The rest of mark will remain, however, to indicate starting point. Several such marks may be made on a single record

C I N E W O R K S H O P

where playing of more than one musical passage is desired.

—F. R. Grosse.



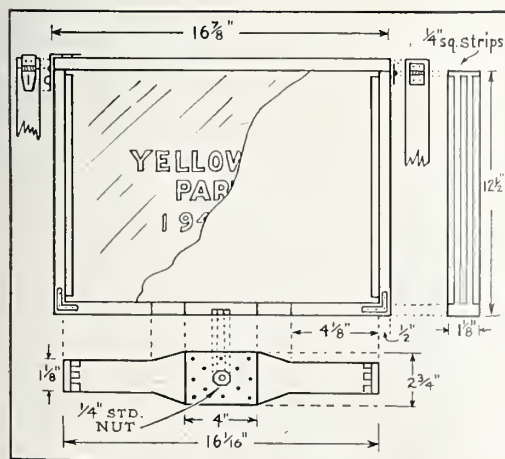
Focusing Conversion

I converted the f/3.5 fixed-focus lens of my Revere 8 mm. camera to a focusing lens by a simple alteration of the camera. The lens of this camera has four white indicator marks on the barrel. I removed the white ink from three of them, leaving but one as my master mark.

Then I unscrewed lens from the camera, removed the brass name plate from front of camera and turned this plate over, placing it back on the camera. After shooting tests of numbered blocks at various distances from the camera and with the lens adjusted accordingly, I was able to determine where to place the footage marks on this plate.

In shooting the tests, the lens was unscrewed 1/16 turn for each shot. The tests proved that three-fourths of a turn provided a 9-inch focus, and from this point other focusing positions were determined so that I now can get sharp pictures at one, one and one-half, two, three, and four feet in the close-up range.

—Richard Worsfold.



Titling Aid

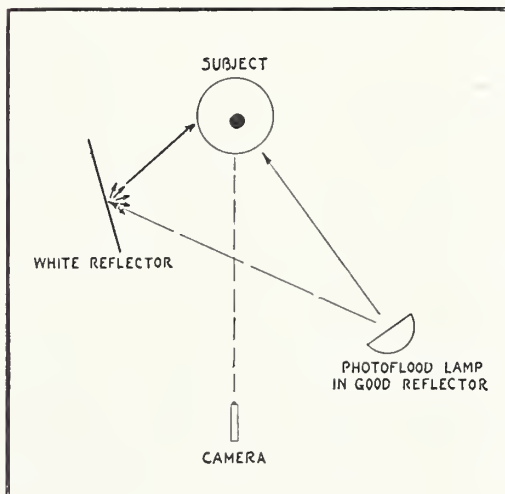
The accompanying sketch shows de-

tails of a frame I made to aid in making titles. Its use permits shooting title text and pictorial or moving backgrounds simultaneously, eliminating necessity of superimposing by double exposure. It also affords means of making other novelty effects in titles.

As may be seen, the frame is so constructed it may be mounted upon a regular camera tripod. Two grooves in frame side members provide for fitting frame with a panel of glass on which is mounted title letters, and a large pictorial background on a separate mounting. In shooting titles with action backgrounds, only the glass panel is used in the frame to which title letters are applied.

Construction details are shown in sketch. Attention is called to hinged top member of frame which permits opening of frame for insertion of glass panels, title backgrounds, or title cards. Because of this construction feature, it is essential to secure joints at bottom of frame with small metal angle braces as shown. Socket for tripod screw is made by brazing a nut from a quarter-inch bolt to a metal plate and mounting this on bottom of frame with nut countersunk into frame member as shown.

—Wm. A. Canaday.



Lighting Interiors

A bright reflector, which can easily be made from a large panel of cardboard or wallboard and painted with white or aluminum paint, will enable one photoflood lamp in reflector do the work of two, as illustrated here. By placing the reflector at the opposite side of subject, the light coming from the photoflood can be directed against the other side of subject to enhance lighting, quality and effect. Light from reflector will be slightly lower in intensity which adds to lighting quality. For best results, reflector should be fixed in elevated position in order to direct light rays from above in a natural manner.

gadgets, tricks and short cuts contributed by Cinebugs

REWARD FOR IDEAS!

IF YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

Highlighting and backlighting may also be accomplished by use of such reflectors when properly positioned with relation to light source and subject.

—H. E. Brown.

Titles

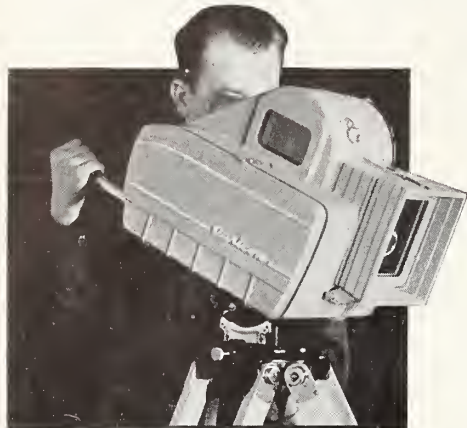
To make neat black and white titles, simply letter titles on architect's tracing cloth, then make a contact print of the title on No. 3 or No. 4 contact paper. This will produce a black title card with white lettering as shown in illustration. Blue-print paper may be used for the contact prints instead of regular photo printing paper. This will not produce a deep black title for black and white films but for Kodachrome results will be excellent.

The title card "negative" pictured

• Continued on Page 496

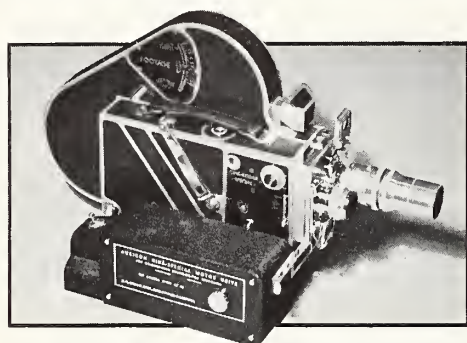


Sound on Film for the Ciné-Kodak Special



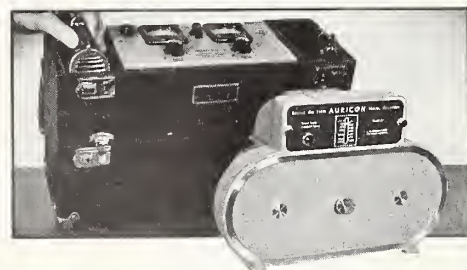
AURICON CINÉ-SPECIAL 'BLIMP'

Soundproofed enclosure for Cine-Kodak Special Camera \$195.00



AURICON SOUND DRIVE

Synchronous motor drive for Cine-Kodak Special Camera \$125.00



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MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

Movie of the Month for October . . .

• Continued from Page 468

tramp goes on his way.

The picture opens with the children gathered in the patio of the home of one of them. One child suggests a wiener bake and the inventory of funds follows. They set out for the market and while one lad goes in to purchase wieners and buns, rest of the group remains outside on the sidewalk. When the lad returns, he opens up the package to reveal how many wieners he got for his money, and a comic touch was injected at this point by having the smallest boy snatch one of the wieners from the package. It is retrieved, of course, and the kiddies proceed to the river bank, where the wiener bake is to take place.

The next sequence fades in with a shot of the tramp stumbling along a railroad track toward the camera. Along the way he pokes at odd bits of paper, etc., then picks up a rusty tin can. With this, he detours to the river bed, near the scene of the kiddies' wiener roasting, and prepares a can of coffee. Soon he smells the aroma of grilled wieners and proceeds to follow it, which, of course brings him to the kiddies huddled around a small fire.

The children invite him to sit down and one boy asks: "Have you been all around the world?" This is the cue for the tramp to open up with his yarns and he replies, "Yep—been all over." "When I was in Mexico," the tramp continues, at the same time reaching nonchalantly for a bun into which he stuffs two wieners, "I—" and here the sequence begins picturing his adventure in Mexico.

Garbed as a Mexican peon, the tramp is shown meandering through the streets of a small Mexican village. He encounters musicians, pottery makers and ultimately a tortilla seller from whom he acquires a tortilla too hot to handle. This he places to cool in the brim of his large

sombrero and continues on his journey until he finds an inviting place to rest. Soon falling asleep, he is presently awakened by his dog nipping at the tortilla. He awakens long enough to remove the tortilla and place it on top of his head, covering it with his hat. Continuing his slumber, he is unaware of the juicy filling of the tortilla running down over his face. The dog begins to lick his face and a dissolve at this point indicates the tramp is dreaming a beautiful senorita is kissing him!

HOLLYWOOD ACCLAIMS

On September 17, 1941, a signal honor was accorded Chester Glassley of Dallas, Texas, producer of "Out To Win," second prize winner in Home Movies 1940 Amateur Contest, when his picture was screened before a special meeting of directors and members of the Academy of Motion Picture Arts and Sciences at the Paramount Studios in Hollywood.

Glassley, vacationing in Hollywood had brought along his prize-winning picture to show to a friend. The friend was also a friend of the famed movie-director Frank Capra, and arranged for a screening of the picture in Capra's home. So impressed was Capra with Glassley's picture, he arranged for it to be screened at the Academy meeting.

"Out To Win" proved highly entertaining to the professionals present as evidenced by their reactions during screening of the picture and the round of applause that followed its showing.

Fading back to the group gathered around the tramp, the tramp is shown helping himself to another bun and more wieners as he launches another yarn—this time about being shipwrecked. The shipwreck sequence opens with a shot of the tramp, clad only in dungarees, sprawled face downward at the edge of the surf. He arises and stumbles about in an effort to get his bearings. He

comes upon a bottle in which is sealed a roll of paper. Breaking the bottle, he finds the paper to contain a map indicating the whereabouts of hidden treasure. He sets about to digging in the sand and soon uncovers a huge wooden chest. Throwing open the lid, he finds within it a queer assortment of trinkets. Sighting bulging sacks at the bottom of the chest, he excitedly throws aside the trinkets. But upon opening the sacks, he finds they contain nothing but bottle tops! The sequence closes with a close-up of the tramp in maniacal rage at his disappointment. Note here the "kidding" ending the tramp purposely puts on this yarn.

Cutting back to the wiener bake, the kiddies are seen leaning forward in earnestness listening to the tramp's yarns. One of the highlights of the picture is the manner in which McCracken captured this mood with perfect naturalness. Indeed the wonder of all who see the picture is how he obtained such natural acting response from his cast.

Reaching for another bun and still more wieners, the tramp continues spinning yarns—this time about his adventures in Switzerland. This begins with a shot of the tramp in Swiss attire hiking along an Alpine trail. Presently he comes upon a chalet, on the balcony of which is a young maiden. A flirtation ensues, the maiden tosses him a rose, and she descends to meet the stranger. Together they sit in the garden and soon the tramp is proposing. The maiden accepts, and together they embrace. At this moment the girl's mother comes out on the balcony. Evidently she is cleaning house for she is carrying a pail of water which, upon sighting the stranger embracing her daughter, she pours upon the intruder

sending him scampering away.

This brings much laughter from the tramp's young listeners who by this time have entirely forgotten their wieners, and they urge him to continue. After replenishing himself with more buns and wieners, the tramp begins a tale of his adventures in Wyoming. This sequence begins with a shot of him on horseback, dressed as a cowhand. Surrounded by a number of dogs, the tramp sets out for the woods. Soon he comes upon two bob cats, flushed out of the underbrush by his dogs, and he sets about to capture them alive. Treed by dogs, the cats are an easy target for hunters, but the tramp has his own method of capture. Taking a long pole to which is attached a length of rope, he climbs the tree, carefully moving toward the cats which keep a safe distance out on a limb. Presently one cat loses hold and drops to the ground to be pursued by dogs, and the shots of the encounter between bob cat and dogs is a climactic point in the picture.

The tramp maneuvers close enough to the remaining cat and, forming a noose with pole and rope, soon has it over the cat's head, and the cat safely trapped. Additional scenes show how he places the cat in a gunny sack. This done, he rides a way, the pack of dogs yelping in pursuit.

Returning to the yarn-spinner and the kiddies, we see that all of the wieners and rolls have been consumed by the tramp. With nothing more left to eat, the tramp shoulders his bundle and, bidding the kiddies good-bye, goes on his way.

All at once the kiddies realize the tramp has cunningly done them out of their food, and in childish fury they call out after him. The smallest of the lot kicks at the ground in boyish rage and says of the tramp's yarns. "Just a bunch of cock and bull stories!"

But his sister, musing philosophically, says: "Oh well, I'd sooner hear a good story any day than eat."

The closing scene shows the tramp, back again on the railroad track, looking back at the angry children and saying: "Oh well—they can eat when they get home." Shifting his bundle, he walks on as the picture ends in a fade.

The last sequence—that of the bob cat hunt—was filmed a little over two years ago. The other "yarn" sequences were filmed at various times since then. Only recently were the tie-up sequences of the tramp and the children completed and the film as a whole given a final polishing.

"One thought that I had in producing this picture," relates McCracken, "was to prove what an amateur could do in the way of movie making by utilizing one's local surroundings, household trinkets as props, and family and friends for actors."

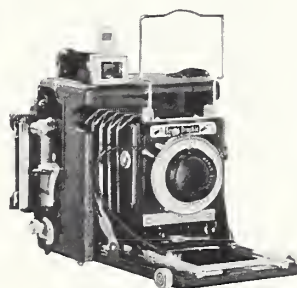
The Mexican village scenes were shot in famed Olvera Street in Los Angeles and at other localities where true Mexican architecture prevails. The shipwrecked scenes were a cinch—being filmed at one of the nearby Southern California beaches. A friend's home of Swiss architecture served as the locale for the Alpine adventure scenes, and the Malibu mountains, as already related, furnished locations for the bob cat trapping sequence. None were over thirty miles distant from McCracken's home.

McCracken's camera technique is unique as it is perfect. In spite of the fine acting ability of his cast, he wisely kept from too "close" closeups that might otherwise reveal any flaw in action that would jar the smooth flow of continuity. Here, indeed, is where the exception to the rule of closeups was judiciously employed and with telling results. In this same department, composition, exposure and focusing is of highest calibre.

We regret the film has become unduly scratched, rendering good, clear frame enlargements impossible, but those we have reproduced will provide some pictorial idea of the story.



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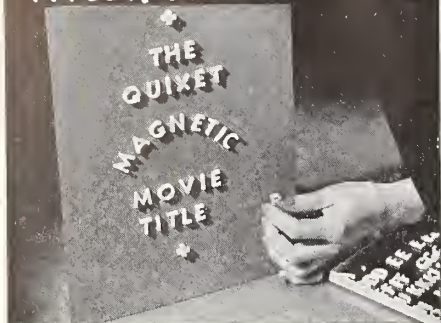
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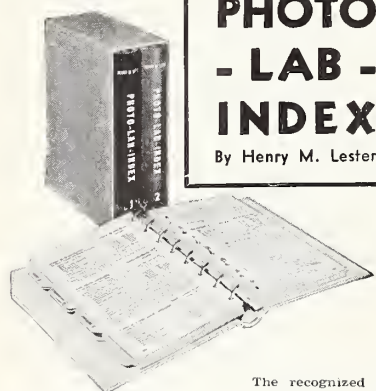
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Know your films, what they'll do . . .

• Continued from Page 470

ing off in density from the top to bottom. Thus the height of any one part of the spectrogram is an indication of its relative color sensitivity to that particular color.

The color sensitivity of a film determines several factors of which the first is the monochromatic rendition of colored objects as translated into black and white. If we were taking a picture of a girl wearing a red dress on a film which is not sensitive to red, the dress would appear black in the finished picture.

The second characteristic determined by the color sensitivity is the difference in speed between daylight and tungsten light. Tungsten light contains less blue light than daylight. Since the greatest sensitivity of the average film is in the blue region the film will be slower under artificial light. However, one film manufacturer has produced a film which has its greatest sensitivity in the red or orange region of the spectrum. This film is, therefore, faster under artificial light in which there are more red and orange in its composition.

Third characteristic is the ability of a film to respond to use of a filter. A film which is not sensitive to a certain color would not record a picture if we tried to use a filter of this color. A red filter, for example, passes only red light. Thus if we had a film not sensitive to red we would have no other light reaching our film and it would not be exposed, unless an unusually long exposure was given. Likewise a film sensitive to all colors can be used with any filter.

There are three main types of film available to the motion picture amateur today. The first is the non-color or blue sensitive film. This has the blue sensitivity inherent in all photographic emulsions. This film was originally intended for making prints or positive transparencies. In

printing there is no color to contend with. Film is much cheaper to make if it is sensitized to one color only. However many enterprising amateurs found that with careful use very nice pictures could be taken with it. This film is known as positive.

The next type is orthochromatic such as verichrome, plenachrome, superchrome, etc. This film is sensitive to the blue and green portions of the spectrum but is not sensitive to the red end.

The third type, which is generally regarded more or less as an all around

Worlds Fair and the illustrations were prepared by copying the original on three different negative materials, namely panchromatic, orthochromatic, and positive, the last, of course, requiring an extended exposure.

The colors of the various objects in the original picture were.

White: General Electric sign, tall spire in right foreground.

Green: Building itself; reflections in pool.

Red: Central portion of spire in center background.

Yellow: Circular trim on background spire.

The WINNERS—

of Home Movies' 1941 Amateur contest, which closed September 30th, will be announced in the November issue of Home Movies. Don't miss this big special number which will picture the winners and illustrate and describe the best Home Movie films of the year. If you're contest-minded, make doubly sure you get the November number—guide to making prize-winning movies.

film, is the panchromatic. This film is sensitive to all colors of the spectrum. The red, blue, and the green. A picture taken on panchromatic film would have the most natural effect. Almost any filter can be used with this film.

The illustrations for this article were prepared with the object in mind to show just what happens to the various colors on different types of film. A Kodachrome slide was selected which had several pure colors in it. The original kodachrome picture was taken at the New York

Figure one was taken on Panchromatic film. The white sign and spire, the central spire in background and circular effect, the building itself and the reflections in the pool all show up. This is because the panchromatic film is sensitive to all colors.

Figure two was taken on the orthochromatic film; the recording is nearly the same as the panchromatic except for the fact that the red spire in the background is not recorded due to the absence of red sensitivity of the orthochromatic film.

Figure three is the positive film. This film is sensitive to only the blue light. It records only the white spires and sign which have a considerable amount of blue in them. The other colors, red, green, yellow, are lost completely.

With this knowledge accurately catalogued in one's mind or note-book, it is relatively easy for an amateur to select the type of film that will net the best results in a given filming undertaking.

For example, if your subject is out of doors in bright sunlight and with little or no shadow, the much experimented-with positive film will record satisfactorily. Rendition of color tones will not be full scale, as with orthochromatic and panchromatic emulsions, and the result

will be mostly black and white with some grey middle-tones.

Where better tonal rendition is required in outdoor filming, yet economy in film price is a factor, any of the orthochromatic emulsions can be used with assured success. Orthochromatic film is not, however, intended for use indoors with artificial light. Nor is it adaptable to filter use.

For full tonal rendition in both outdoor and indoor filming panchromatic is the film to use. Filters may be used with this film, increasing tonal range or enhancing pictorial effect through correction of tonal values. It is the only black and white film for indoor cinematography under artificial illumination and various grades of the panchromatic

emulsion enable shooting night scenes at normal camera speed.

Sometimes there is a difference in the general color tone of each type emulsion with the result that if scenes made on all three are spliced into one reel, the difference is noticeable when picture is projected on the screen. This difference in tone is very marked between films of different manufacture and it is therefore essential to consider this where an extended production will involve using two or more different brands of films or emulsions. To ignore this may result in the picture changing color on the screen at intervals from black and white to a brownish tone or perhaps a bluish hue, according to the films used.

Gadget corrects parallax . . .

• Continued from Page 474

This layout supplies the basic dimensions for the construction of the parallax corrector.

Tempered Prestwood, or similar material, is ideal for making the base, segment, tilting stationary surface, and sliding surface, all of which are the principal elements of this device.

Strip steel measuring approximately $\frac{1}{2}$ " by $\frac{1}{8}$ " is well suited to making the metal supports and braces. The actual camera support is made of strip steel measuring $1\frac{1}{2}$ " by $\frac{1}{8}$ ", and must provide complete mechanical rigidity.

Examination of Fig. 2 will show that the sliding surface of the camera mount is slotted at four points. Three of these slots are the exact length and angle of the parallax. They serve as guides in the shift of the camera. There are three of them to insure that the motion at all points on the camera is identical in the shift from the composing to the photographing position. (Figs. 3 & 4).

The fourth slot is longer and wider than the others, and is the opening for the starting button guard that is described later.

The parallax corrector illustrated here is designed primarily for use with the single lens. Filmo 8. Reference to Parallax Data table will show that the viewfinder on this camera is $61/64$ " above and $21/32$ " to the right of the lens. Thus, in order to place the viewfinder at the precise viewpoint of the lens, the camera must move downward and to the left a straight line distance of $1-5/32$ ", at an angle of 55 degrees and thirty minutes with the horizontal.

Before cutting the guide slots, it is important to make a full scale drawing of the sliding surface of the camera mount showing the exact position of the guide slots. Use this drawing as a template by placing a sheet of carbon paper beneath it, and trace the layout on the Prestwood.

As the starting button of the Filmo Eight is located at front of camera, it is easy to provide a means of making this button purposely inaccessible when the camera is in the composing position. This expedient will prevent taking the picture until full parallax correction has been made and camera returned

to "taking" position. This starting button guard, referred to above, is mounted on the tilting stationary surface, and is pointed out by the top arrow in Fig. 1. Regardless of the position of the starting button on your camera, this safety feature can be built in to your parallax-corrector.

The base of this corrector can be drilled and tapped with a $1/4$ -20 thread for tripod mounting, or it can be placed on any firm horizontal surface as a support. It will hold the camera for taking pictures horizontally, vertically downward, or in any intermediate position, as shown in Fig. 1. In all positions the camera will be held rigid and free from vibration.

When the camera is shifted upward to the photographing position, it is held there by tightening the nuts on the machine bolts that pass through the guide slots as shown at "A" in Fig. 1. The camera is held firmly at any angle by tightening the wingnut on the slotted segment indicated by the lower arrow in Fig. 1.

Most movie amateurs make their sub-titles with a horizontal titler, using erect title cards. Many others use the greater convenience of a vertical titler with horizontal title cards or backgrounds, since in this position, movable letters can be laid anywhere on the title background and will stay wherever they are placed.

However, by using this parallax corrector, the photographer is not limited to the use of a vertical or a horizontal plane, since his subject matter can be accurately centered in any plane. It follows that more elaborate title backgrounds such as miniature sets can be used and viewed at any downward angle.

Similarly, any type of table top photography can be accurately performed, since the picture can be composed in the viewfinder exactly as the camera lens will see it. Also, masks for multiple exposures can be placed more accurately with this device than would be possible by any other method except where mask holder is built into the camera.

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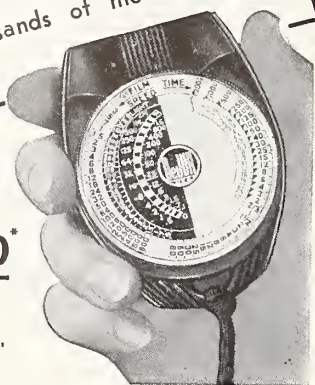
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• Continued from Page 472

only where it will not interfere with movement of members of the body. In other words, blouse should be tacked primarily at bottom rather than at top where allowance must be made for neck movement. The fabric should be drawn around the back of the figure and fastened for neatest appearance. A piece of silk stocking material will do for the hose. A wide belt of some other material is an important feature of the costume as this tends to cover joining of blouse and skirt.

Gloves may be cut from plain white paper, and the shoes, facial features, hair, etc., may be painted in with black India ink. Above all, the ensemble should be as feminine as possible. Otherwise your star's sex appeal will be nil.

Variety in facial expression is provided in the three head illustrations. Alternate these according to the mood. Heads can be temporarily attached with rubber cement or scotch or adhesive tape.

After the figure is completed there are several ways to set it up for shooting. The accompanying sketch (Fig. 1), however, indicates probably the most practical. The lower plane should be of substantial cardboard. This is to hold the background, drapes, etc., and should be at least 18" by 24". The figure performs on the panel of glass above, which is parallel to the cardboard. Both glass and cardboard should be set at approximately a thirty degree angle to the floor. This is horizontal enough so that the figure does not collapse from its own weight, and vertical enough so that it is not necessary to shoot straight down.

Of course the distance between glass and background depends on how large you want the shadow on the background. If you want to open the film by parting the drapes, disclosing the dancer, these can be placed on the glass

over the figure and can be manipulated by hand in single frame exposure.

One does not necessarily need an advanced camera to shoot a single frame at a time. If your camera can handle both sixteen and eight frames per second as does the model K Cine Kodak, for instance, you can record single frames by setting camera at the slower speed of eight frames, and releasing the catch immediately after you have pressed it. One frame at a time is not so discouragingly slow as it may seem. The first few feet may go slowly, but soon you will catch on and the frames will fly by. Of course it is not necessary to shoot all single frames. You can have the figure hold a position and truck-in for a close-up, but be sure to change the stop for exposure difference.

When ready to manipu-

late the figure, remember that she is simulating a real person, and the laws of balance must apply to her as well. A dancer usually has but one foot off the floor at a time, so attach the foot holding the weight to the glass with a small piece of scotch cellulose tape. Even if she is walking the feet would be alternately stationary. Attaching the foot to glass with tape also keeps the entire figure from shifting out of position between shots.

About the figure's balance: remember that if an imaginary line were drawn perpendicular to the attached foot, the weight would be approximately evenly distributed on either side of the line. If the figure were standing on both feet solidly, the line would go to a point midway between them. When walking, the left arm swings

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1940

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchel, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm. Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm. Kodachrome picture, 300 feet in length.

forward at the same time as the right leg. Also remember that the action will look less stiff if the figure is leaning forward slightly and the head is in front of the shoulders instead of directly above it. When the feet are crossing beneath the figure in the middle of a step, the head is higher above the ground than when the feet are separated in a full stride. See Fig. 2. If this rule is observed, you will find that your figure will have that natural bobbing up and down apparent in real life.

In knowing how much to change the figure's position between shots, study the actual frames of your films of real people. It might be a good idea to shoot with the plan of projecting at twelve frames per second instead of sixteen. This will necessitate a much less number of frames to simulate the action. The accompanying sketch of skeleton drawings (Fig. 2) indicates the approximate number of frames needed to record an individual movement. With one foot attached, swing the other extremities in the indicated positions. Shoot a frame, and move the figure again. Of course, continue the moving and shooting routine until the action is complete.

Although the major movements may be the leg positions, you must change the arms and head also between each shot to keep the action from being too stiff. Next time you witness an actual dance number, take especial note of arm and head movements of the dancers. It is no trick to put your dancer's hands to use by letting her hold her skirts slightly off the floor. Simply attach the drapery of her skirt to the hands with rubber cement after she has gone through the motion of leaning forward and reaching down for it.

Try to avoid the mistake of being over-cautious and shooting too many frames. There can be a considerable difference in adjoining frames and still look very smooth when projected. A dozen or fifteen frames is about right for a high kick round trip. When you run across an action about

which you are dubious, try to find a similar action in one of your films of real people. For instance, a person rising from a chair does not do so without first leaning forward to automatically place the weight over the feet. If the actions are broken down and studied in this manner, more natural animation will result.

Before shooting, it would be a good idea to film a test about five feet in length. In this way you will find out if movement of figure is too slow, too fast, or too stiff. Animating is not the simplest of problems, so don't be too discouraged if your test is not up to expectations.

Don't worry about arranging the drapes of the skirt. Attach it at the waist only and let it go wherever action of the legs forces it. It will be more natural this way.

Working with the figure on glass enables you to have back-lighting in case you wish a partial or solid silhouette. In using it, however, always keep your eye open for reflections from the floods bouncing back into the lens. This difficulty is easily overcome by correct light placement.

Now for the performance! The melody begins. And immediately we fade in on dark crimson drapes

that silently lift to reveal sheer blue curtains with the dancer's name scripted gracefully across them. These lightly float apart and we see—the star in person! Trucking in we get a smiling closeup as she swings gracefully beneath the cool light. Shots of laughing eyes, of whirling legs, and flowing skirts flit by. As the music beats faster, the lights turn warmer until the turbulent rhythm, the flying figure and the scampering shadows reach a smashing crescendo. As the melody fades, the drapes descend, the spotlight sleeps, and another performance sails into the past.

The old tricks of colored lights and cross shadows can be used to advantage here, and your solution will be more professional if your lighting and general scheme is consistent with the mood of the music. For instance, cool lighting such as blues, greens, and violets would be fitting for a Hawaiian number, but, of course, the opposite would be true of "Bolero" and similar selections.

And don't make the mistake of using too much in the background. Drapes are one of the simplest and one of the most effective things you can use in setting the stage for animation.

Closeups make a difference

• Continued from Page 469

One difficulty we all encounter in filming closeups is that thing called parallax. In exposing for a closeup, the camera finder will not show the scene exactly as the lens will pick it up. Or perhaps we should say, the lens will not cover the same area as seen through the viewfinder. And the closer the camera is set to the subject, the more pronounced this difference becomes. This difference, or parallax is due to the displacement between the viewfinder and the lens. This displacement, due to camera design, becomes nil at a certain distance which accounts for its

lack of effect upon medium and long shots. But, as you can see from an examination of your camera, it is impossible not to get a displacement of view when the camera lens is located one or more inches away from the viewfinder.

On most cine cameras the viewfinder cannot be relied upon to focus accurately, in relation to the lens, on a field area closer than five or six feet. The closer the subject to the camera from this point on, the more the camera must be adjusted for parallax.

Some cameras are equipped with parallax adjustments to compensate for

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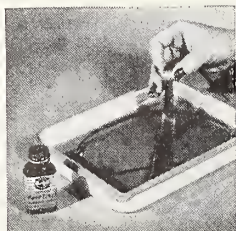
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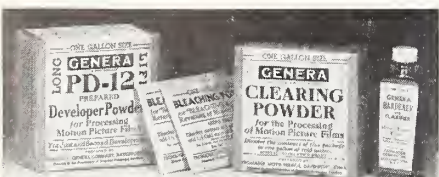
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this difference; others have field areas for various distances etched upon the viewfinder glass. Then there are some cameras that are equipped with two finders which, when used in conjunction with each other, enable centering the lens accurately on the subject.

Another thing that must be considered is that depth of field decreases so that sharpness of image is narrowed down and focusing becomes more critical, in filming closeups. Few movie cameras focus closer than two feet and when the subject is nearer than this, either shims or an auxiliary lens must be used with the camera lens to obtain the desired focus.

For sharp closeups, a tape measure or ruler should be used to determine focusing distance; for a bad guess of only a few inches will result in poor definition and much fuzziness in detail. The one sure way to increase depth of field in closeups in which all portions of the subject will be rendered sharp, is to close down the lens as far as the light will permit.

The more light that can be used on the subject, the better this can be accomplished.

Amateurs frequently ask about the oft-stated necessity of increasing exposure on closeups. Theoretically this is true. But in practice no increase will be found necessary for closeups up to eight or ten inches from the camera, and even beyond this not more than a third of a stop increase will be found necessary. With black and white film, the latitude is usually sufficient to take care of any error. Those filming with Kodachrome usually report better results when the lens is opened a bit wider for closeups of a few inches distant.

For the serious worker interested in obtaining the correct exposure under such conditions, it is well to mention here the reasons for it. Exposure is governed by the amount of light reaching the film through the lens opening. This light is measured both by the size of the lens opening and the distance the lens is from the film when the subject is in focus. This ratio results in the f. num-

ber, and on all lenses this number is given for subjects at infinity.

Suppose for a moment an ordinary 1 inch lens is focused on a barn some distance away and the diaphragm opening is 1/8" in diameter. To find the f. value, the diameter (1/8) is divided into the focal length (1 inch) and the answer is 8, or, as it is expressed, f.8. Now suppose the lens is focused upon the head of a grasshopper a fraction of an inch away. In order to focus this close the lens must be placed closer to the subject. Use of a shim or extension tube would be necessary, requiring a different exposure setting than if the lens was used alone. But the problem of determining the exposure would be the same.

Suppose it was found necessary to move a one-inch lens two inches away from the film in order to obtain sharp focus. The diaphragm opening remains the same, 1/8 inch, but the length of focus (focal length) is now two inches. Dividing 1/8 into 2 gives f.16, so while the marker on the lens indi-

Emulsion Ratings for 8mm and 16mm Films

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	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	Day	Tungsten
AGFA							GENERA						
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan.....	27	25	64	40	..	..
16 Hypan.....	24	23	32	24	48	32	Super Panchromatic.....	24	23	24	16	..	..
16mm Panchromatic.....	21	20	16	12	24	16	Super Ortho.....	21	17	16	6	..	..
16mm Supreme Pan, Negative.....	27	25	64	40	100	64	Movetone Ortho.....	19	13	10	3	..	..
16mm Finopan Negative.....	23	41	24	16	..	..	Semi-Ortho.....	18	12	8	2	..	..
16mm Positive.....	20	..	12	3	16	..	KINOLUX						
16mm Plenachrome.....	20	..	12	3	16	..	No. 1.....	18	..	8	..	..	..
8mm Twin-8 Hypan.....	23	21	24	20	32	24	No. 2.....	20	16	12	..	..	..
8mm Filmopan.....	18	16	8	5	12	8	No. 3.....	26	24	50	40	..	..
†DUPONT							CONSUMERS						
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	Ortho.....	18	..	8	..	..	..
Super Pan (Rev.) Type 302.....	29	28	100	80	..	..	Panchro.....	23	21	24	16	..	..
Superior-2 (Neg-Pos or Rev) Type 301.....	26	25	64	40	48	24	Colorchrome.....	18	..	8	..	..	..
Type 314 Pan (Neg-Pos, or Reversal).....	21	20	16	12	..	..	HOLLYWOOD						
Positive Type 600.....	12	..	2	1/6	..	..	S. S. Pan.....	26	25	50	40	..	..
Sound Recording Positive Type 601.....	17	9	6	1	..	..	Pan.....	21	20	16	12	..	..
EASTMAN							Semi-Ortho.....	18	12	8	2	..	..
16mm Super XX Pan.....	..	..	100	80	125	100	UNIVEX						
16mm Super X Pan.....	24	23	32	24	48	32	Standard.....	17	14	6	..	..	..
16mm Safety.....	20	18	12	8	16	12	Ultrapan.....	20	18	12	6	..	..
16mm Sound Pan.....	23	21	24	16	..	..	GRAPHICHROME						
16mm Pan, Negative.....	23	21	24	16	32	24	Regular.....	18	10	8	3	..	..
16mm Positive.....	16	10	5	3	16	4	Plus.....	20	17	12	6	..	..
8mm Super X Pan.....	23	21	24	20	32	24	Superpanex No. 100.....	29	27	100	64	..	..
8mm Regular Pan.....	18	16	8	5	12	8	Superpanex No. 24.....	23	21	24	16	..	..
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*	Colortone.....	18	10	8	3	..	..
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16							
GEVAERT													
Super Reversal.....	23	21	24	16	32	24							
Panchro.....	20	18	12	8	16	12							
Ortho.....	21	17	16	6	24	8							

*With filter.

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

cates f.8, the actual exposure will be f.16. The lens must then be opened two stops to f.4 in order that a working exposure of f.8 will be realized.

This does not apply when auxiliary lenses are used for closeups as their use does not increase the focal length, but changes it entirely. For this reason no increase in exposure will be found necessary when auxiliary lenses are employed.

Merely because a subject is too far away does not mean that closeups are out of the question. Telephoto lenses were invented for just this purpose—to photograph objects that cannot be approached close enough for a good picture with a standard lens. Some of the best closeups of birds and nature life have been made with the use of telephoto lenses.

There's one nice thing about closeups, they're easy on the pocketbook. That is to say, closeups do not

need to be as long as ordinary scenes. There is no rule governing their length, but in practice it seems to work out that they can be about half as long as ordinary scenes. Four or five seconds seems sufficient. But when in doubt make them longer, for they can always be trimmed to proper length when the film is edited.

Where should closeups be placed in our film? Let's go back to the flower garden. The entire garden was first seen as we entered; then some particular part of it; and finally our eyes rested upon the individual blooms. In the early days of making movies, scenarios uniformly provided for sequences of long shot, medium shot, and closeup, and no one has been successful, for very long at least, in changing the original formula. The reason is simply that this is the natural manner in which a subject is seen by the human eye.

sand people, you're really going to be some distance from the scene of action regardless of where you sit. In such case, it will almost be necessary that you have a telephoto lens on your camera if your action shots are to look sufficiently interesting on the screen. A regular lens just won't bring the play up close enough. And if you use a telephoto, this means you should use a tripod, too. You can use your regular tripod for this, with legs telescoped, and held firmly between your legs. Then there are a number of unipods—one legged tripods on the market for just such use.

You cannot hope to get every exciting play that occurs, for unfortunately they cannot be anticipated in advance. What thrilling plays you get will be mostly the result of luck, unless you are prepared to film all of the action and discard all but the best action shots in editing. Whatever you do, don't try to include the entire game in your completed picture. You'll find the suggested introductory shots coupled with a well selected sequence of playing scenes and highlighted with intercutting of reaction shots, will make a far more interesting picture.

A good technique in filming the action is to cut quickly to the result. In other words, when the ball is passed or punted, center your camera on the sender of the ball, but don't try to follow the ball with your camera as it goes through the air. Instead, swing your camera and focus it directly on receiver of the ball and pick up the action from that point, professional-like.

Take time out to capture more atmosphere and reaction shots here. If you can control yourself at the height of an interesting play, train your camera on spectators near you as they re-act to result of the play. Also, get additional shots of the score board—that is if the game is really interesting and not a scoreless tie.

Between halves, the bands will again maneuver

Football movie pattern . . .

• Continued from Page 467

in the same succession of scenes as you will view it as a spectator.


What do you see after you take your seat on the fifty yard line? Probably the school band is maneuvering on the field. Perhaps players of both teams are warming up on the field. Certain it is that the cheer leaders will be in action, urging spectators to "give" their all for their alma mater. Capture shots of all these details from where you sit and when your picture is flashed on the screen, all the atmosphere of the actual game will be there.

If you've arrived early enough, and providing you made the necessary arrangements to gain entrance to the playing field with your camera, get down on the side lines and pick up some closeups of the players warming up; the coach giving last minute instructions, etc. And, if possible, remain here for some closeups of plays after the first kickoff. Of course

you'll want to get the kick-off filmed from a higher position, but you can do this later. Get your sideline closeup shots as early as you can.

Before climbing back to your seat, get a few reaction shots of the spectators cheering, rising to their feet suddenly at some startling play, and closeups of the cheer leaders going through their routines. All of these shots you'll need at the editing board to cut in between shots of plays to accent interest. You just can't start a football picture cold, with distant shots of vague players scrambling between gridiron stripes. It won't mean a thing to your audience, nor to you two or three months later.

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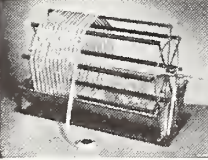
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on the field. Probably student groups will cavort in comic antics or, as in games where colleges like University of Southern California take part, colorful exhibitions will be given in the opposite grandstand by means of various colored cards manipulated by students according to pre-game instructions. In Kodachrome, this can be a

highlight of any football movie.

A good ending to the game sequence and one easy to film is a shot of the time keeper, eyes on his watch, followed by a shot of firing of gun that ends the game. These two shots can easily be faked, filmed at home after the game. The logical shots to follow are those of students

swarming on the field, then traditionally tearing down the goal posts.

You could easily end your picture here, but some may wish to keep on filming, showing the crowds leaving the stadium, groups chatting or arguing over the result, concluded with an insert shot of newspaper headlines announcing results of the game.

Reviews and criticisms of films . . .

• Continued from Page 477

he wants him to bring. Mother takes him to the corner mail box to post it.

Comes Christmas morning and we find him on the floor near the gaily decorated tree playing with his toys, etc. The picture closes with shots of the boy playing both in and out of doors.

Relating this simple continuity, of course, does not reveal the many special touches given the film which went together to make it of three-star calibre. Among these are splendid lap-dissolves, fades, and exceptionally good camera work.

Photography: As already stated, this phase of the picture is very good. Exposure and focusing is above average. Most scenes are indoors and filmer succeeded well in keeping the two-year-old lad always within range of camera and lights.

Editing: If any scenes are a little lengthy in this picture, it must be understood that the rules that call for close cutting of scenario or photoplay pictures do not necessarily prevail in editing record movies of children where every frame of a scene is a cherished bit of the child's personal history. A few scenes could have been shortened and still be acceptable to the filmer and those in his immediate family.

Titling: Titles were nicely worded, well exposed, and centered.

Equipment: 8mm. Bolex Camera with $\frac{1}{2}$ " f/1.5 and $1\frac{1}{2}$ " f/2.9 lenses; Baia Cine Transito, Jr.; tripod; exposure meter; and four

No. 2 Photofloods in reflectors.

"UTAH—LAND OF SCENIC DISCOVERY" ★★★
350 Ft. 16mm. Kodachrome—By R. V. T.

Continuity: Here is a pictorial record that falls short of the Movie of the Month class because of lack of sustained continuity. It is replete with scenes and sequences unexplained by titles—scenes which otherwise are quite interesting on the screen.

In a later sequence depicting such spots as Bryce Canyon, the continuity is more or less understandable, but still, titles would help to make the picture more interesting.

Photography: It is the splendid photography of this picture that saves it from a lesser award than three stars. Composition is above average, highlight-

ed by "on the nose" exposure and consistently sharp focusing. Entire picture apparently shot with camera mounted on tripod except in scenes of boating and swimming on lake where camera was necessarily hand held and pictures shot from speeding boat.

Titling: Aside from the main title, and one or two division titles, this picture is sorely lacking in this department. In view of the good material at hand, this filmer should set to work and completely title this picture with ample descriptive captions. Especially should the audience be given the identity of the various buildings in Salt Lake City which are pictured, as well as the various points covered by the camera throughout the picture.

Documentary Films . . .

• Continued from Page 479

ly and remains ever in the background, as good narration should.

The increase in documentary production is attributable to many factors, none of the least of which is the war. Desire to see actual, unposed scenes of the foreign conflict is resulting in an interest in "non-fiction" pictures of all types. Documentaries dealing with war themes will doubtless appear quite often during the next few years.

Technique of the documentary is also changing as more experienced

writers and directors tackle this type of film. Notable among the leaders is the aforementioned "Forgotten Village," with its story formation and dramatic treatment. Action, vital to a movie worthy of the name, is observed more often as are other characteristics now deemed necessary in a successful motion picture.

Continued development of technique in filming and presenting documentary Pictures, will undoubtedly increase favor for this type of motion picture with the general public.

• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 5004 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

Several readers have called our attention to the error which appeared in this department in the August issue concerning making lap-dissolves on positive film. Apologies are due Mr. Cushman as well as our readers for the erroneous explanation that resulted in briefing and editing Mr. Cushman's answers to readers' letters. The explanation given in the August issue applied to making lap-dissolves in filming titles on positive film by the fading method where opening lens diaphragm is employed to obtain a fadeout.

To set everybody right, the original question and correct answer follows.—EDITOR.

Q. Can a lap-dissolve be made with positive film? It would seem the fades would act just the opposite, since everything else is just reversed with this emulsion. How can dissolves be made, if at all?—B. S. W., Wauwatosa, Wis.

A. Lap dissolves on positive film are made no differently than on any other film. One title is faded out, the film wound back and the next title faded in—the same as with reversal film. Too much contrast incurred when developing the film is likely to result in uneven fades, and as in most photographic practices, a few tests are advised.

Q. Frequently the titles I make appear slightly out of focus on the left side when screened, and I am wondering if fault lies with projector or with camera used in filming titles.—A. A. L., Colorado Springs, Colo.

A. Several things may cause the trouble you describe. First step is to examine, with a magnifying glass, one of the filmed titles giving this trouble to determine where fault lies. If overall detail in film appears sharp, then the fault obviously lies in projection. If one side of lettering appears out of focus on film, then the fault is with your camera or the auxiliary lens used in titler.

To check projector, screen another film and observe it closely to determine if the scenes are fuzzy or out of focus on the left side—a condition which often goes unnoticed until titles are projected. If this condition appears, turn projector lens in its mount gradually to the left and then to the right, as in focusing, and observe, if by doing so, right side of projected picture is thrown out of focus when left side is made sharp, and vice versa. Should this be so, then projector lens is defective or needs factory adjustment.

If projector lens proves o. k., then the camera should next be checked. If camera lens is causing trouble, then all picture scenes as well as titles should show up with the same fault you describe. If your pictures are o. k., then the auxiliary lens in the titler may be at fault. Frequently the dime store variety used by many amateurs in home made titlers are none too perfect, optically speaking. If yours is a title using such lens, make sure this lens is accurately centered in front of your camera lens.

Other factors which could cause the out-of-focus effect you describe are as follows:

A reflection of light, either from the title card or from stray light striking auxiliary lens, would cause a fuzzy rendition of part or all of the finished title.

Uneven pressure on the film gate which would cause film to run through either camera or projector slightly off the established plane of travel, would also cause the out-of-focus result.

Q. My titles have been developing in about a half a minute and the quick developing time has sometimes caused streaks. If I diluted the developer, wouldn't this increase the developing time sufficiently so that the streaks would be avoided? What I would like to know is, what is the ratio between dilution and increased developing time with D-72 full strength?—M. C., Bowling Green, Ky.

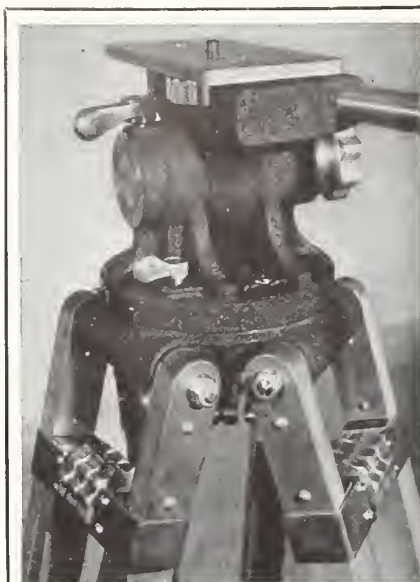
A. If your titles develop in D-72 in a half minute, either of two things is wrong: Your developer is too warm, or you are badly overexposing your titles.

Use D-72 at not over 70 degrees and develop for two or three minutes. If the titles are too black, as they no doubt will be with your present exposure, stop down, or decrease the light until the title is just right when developed for this time.

Diluting would increase the developing time, but you would lose snap and contrast by so doing. Cut down your exposure and develop full time.

Q. I have heard titles should be filmed in slow motion. Why is this?—A. M., Seattle, Wash.

A. Some amateurs have used slow motion when filming certain kinds of wipe-off effects and in animation where movement is involved, for the reason that by doing so unevenness in action is reduced to a minimum. This is especially true in making wipes, curtain rolls, etc. But the illumination must be increased or a large stop opening used, and the animation and reading time are, of course, speeded up depending upon the degree of slow motion used. At



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32 frames per second, the animation must work twice as fast and the reading time be cut in half. At 64 frames per second, animation is speeded up 4 times, and the reading time reduced one fourth. But in-

creasing the animation speed and reducing the reading time to the right proportions seem to this writer to require more practice than perfecting a smooth wipe or other slow motion effects.

Kodachrome titling economy

• Continued from Page 476

tions for lead titles. And with color, as with black and white titles, good sharp contrast is essential.

In the filming of subtitles there is no need to glamorize composition, as in making lead titles, and hence subtitles can be made for Kodachrome films with less trouble and with a considerable saving in expense, as we shall reveal here. But before proceeding, let us consider the filmer who has some color film left in his camera—enough to shoot his titles. To him let us give this bit of advice: do not make your subtitles each a flowery masterpiece with many colors and fancy lettering. Subtitles should deliver their message quickly, unhampered by decorative effects that cause the eye to stray from the text.

In view of the simplicity decreed for subtitles, it does seem a bit extravagant to film these titles with Kodachrome. And where actual color in more than one tone is not required in titles, the economical method is to shoot them in black and white, then tint or tone the film a color in harmony with picture subject. This applies to either reversal or positive film. Positive film, incidentally, is to be had in a variety of tints with the color already impregnated in the celluloid base. Among the colors available are amber, yellow, blue, red, and purple-haze. The latter seems to be the most popular for Kodachrome picture titles as its soft lavender hue blends perfectly with the average Kodachrome scene.

Occasionally a certain tint may be required in a set of titles that is not obtainable by tinting or toning or in the film base itself. In such cases it is possible to dye the film yourself with

ordinary dyes obtainable in the ten cent stores. Some dyes give better results than others and for this reason it is advisable to make a few tests with odd strips of scrap film. It has been found that positive film will ordinarily take such dyes more successfully than reversal stock.

There remains just one bugaboo that sometimes is encountered in using black and white film for color film titles as just described. Some, who have made such titles and spliced them in with their Kodachrome, have found it necessary to refocus their projector each time a title appears on the screen and this has given rise to the speculation about differences in the gauge or thickness of the two films—black and white as against Kodachrome. In

most cases the fault lies with the projector with which the pictures are shown. Some makes of projectors are so designed that pressure plate in the film gate bears against the emulsion instead of shiny side of film. As most of us know, reversal cine film enters the projector gate with the emulsion side toward the lens. If the pressure plate operates against the film towards the lens, then any difference in film thickness will merely expand the pressure plate, allowing the emulsion side of the film to ride unchanged in its established plane of travel.

On the other hand, where the pressure plate bears against the film in opposite direction—that is, toward the lamp house—then any difference in thickness occurring in film during its travel through projector must necessarily alter plane of the emulsion, throwing image out of focus on the screen.

Few, if any, late model projectors are encumbered in this way, and it may safely be said that the majority of amateurs may follow the economical method for making colored titles, as suggested above, with little or no trouble.

The Reader speaks . . .

• Continued from Page 462

countries. Film should be in best of condition as my film offered in exchange will be in like condition.

—Wendell Vincent,
214 East 1st,
Hutchinson, Kas.

Gentlemen: I would like to swap or purchase shots of the Ozark lakes in Missouri in 8mm. Kodachrome—approximately 25 or 35 feet in length. I will swap equal footage in color for scenes around San Francisco Bay, namely: The Golden Gate Bridge, Bay Bridge, San Francisco beach, the famous Cliff House, and of any other subject desired in this vicinity.

—Floyd A. King,
2750 Maxwell Ave.,
Oakland, Calif.

Gentlemen: I wish to obtain a shot on 8mm. film of

President Roosevelt in a press conference. As I want to cut this shot into a reel of Kodachrome it should be printed on sepia or lavender stock or be tinted. If any amateur has such a shot, professionally made and reduced or otherwise, I will pay cash or shoot footage to order in exchange.

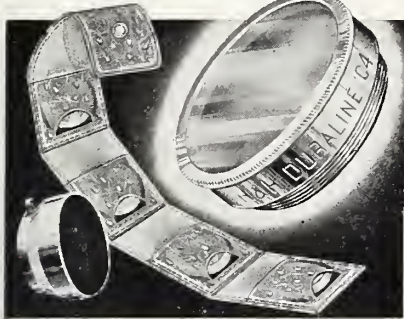
—Bill A. Jones,
% The Daily Reporter,
Dover, Ohio.

Gentlemen: I would like to contact someone in vicinity of the Twin Cities that could supply 8mm. Kodachrome scenes of downtown Minneapolis and St. Paul. I would also like to have some scenes of fishermen actually bringing in catches.

—Karl Rosenquist,
1603 Fourth Ave.,
Rockford, Ill.

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Football Filming (Fred Jepperson, Altoona, Pa.)

Q. Is a regular half-inch lens on an 8mm. camera o.k. for use in shooting football pictures from a stadium grandstand?

A. A good deal depends upon from what point in grandstand camera is to be used. If pictures are to be filmed from the first few rows, your pictures will be more satisfactory than if made from seat in upper part of stadium. As you go up you get farther away from the scene of action and this action will occupy a very small portion of the film frame.

Best results will be had by using a telephoto lens in conjunction with your regular lens to alter your shots from long to medium. The telephoto lens will enable you to bring football action right up close on the screen.

Amplifier (J. M. McGrath, Laguna Beach, Cal.)

Q. I have just completed building a set of dual turntables for playing sound and music with my films. I wish to purchase an amplifier to be used instead of playing records through my radio. Are these expensive? How powerful an amplifier will I need?

A. A 4-watt amplifier is ample for record playing turntables where such are to be used in the home or small auditoriums. An amplifier of this size such as the Knight can be had for about \$10.00. From this point the sky is the limit. Depends upon how much you wish to pay. More expensive amplifiers offer only more power.

Processing (M. J. B., Duluth, Minn.)

Q. I home process all of my movie film and lately I find the film full of nicks and scratches in the emulsion. What causes this? Would a hardener solution help prevent this?

A. The nicks and scratches are undoubtedly due to

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

carelessness in handling your film during processing. Best remedy is to be more careful; make sure film does not contact solution trays or other objects or that fingers, in holding film for occasional examination, do not scratch emulsion. If you use bichromate in the bleach, the film emulsion should then be hard enough so that no other hardening agent is required. If your formula calls for permanganate, you will undoubtedly need a hardener. If you use bichromate, or permanganate and a hardener, you should dry the film with a viscose sponge on both sides, then go over back of film a half dozen times with just an ordinary cloth. This will take up every bit of water and eliminate stain.

Moonlight In Color

(John Huefner, Salt Lake City, Utah.)

Q. How can I simulate moonlight using Kodachrome?

A. Shoot your sunset scene in normal manner and when the film is returned from processors, subject the scene to a dye bath. This will darken the film yet allow all the colors of the scene to be retained in subdued tones. The dye used should be black. Fotofade, such as sold for making fades, is good for this purpose provided it is diluted. The scene should be immersed in it evenly so dye will impregnate film to same degree the full length.

Other black dyes have been used with success such as Diamond Dyes obtainable from drug stores. Dilute such dyes in distilled water for best results.

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Public relations films . . .

• Continued from Page 478

Day in the Podunk Schools"—may be new and novel to the audience because it is the first of its kind to be produced locally, but has it sold the audience on any part of the school program? It is well to ask which will be uppermost in the minds of the audience after leaving the showing of such a film—the film, or the school?

Films just don't begin out of nothing and grow into something, or at least good ones do not. Films should be recognized for what they are—a form of communication. The film expresses an idea put into it by its producer. If there is no idea behind the film, it is absurd to expect the film to communicate an idea to its audience.

To make the public relations film most effective and most efficient—and there are plenty of films in existence to prove that it can be done—the film must first of all have a reason for being. Experience has shown that best results are obtained from the public relations film when it is limited to some special level

or phase of school work, such as: the primary reading program, intermediate grade science activities, the high school shops, the school library and its function, the school's lunch program, and so on down the long list that any local committee can draw up best for itself.

The production committee may first ask itself some questions to help define the purpose of the film: Is the film being used to introduce some new phase of the program? Or, will its purpose be to explain or justify some established phase of school work that needs more understanding from the community? Will the film point with pride to accomplishments in some part of the school's program? Or, will it emphasize deficiencies and plead for aid.

To produce a school film just for the sake of making a local movie is lots of fun, but it's even more fun to produce one that does an effective job of improving community understanding and appreciation of the school program.

Adult learning films . . .

• Continued from Page 481

script and schedule had to be prepared in such a manner as to permit working within the normal class hour as often as possible. Filming had to be carried on in crowded class rooms and with previously unrehearsed groups, although the action was rehearsed and directed by Messrs. Borza and Cope at the time of shooting.

In order to minimize production problems, each setting was previously visited and studied. Thus, furniture and lights, arrangements, and camera positions were all planned in advance and resulted in valuable time economy. Lighting problems were especially difficult when large class groups had to be pho-

tographed. This was avoided to some extent by photographing smaller sections of such groups at work, or dissolving, depending on the tempo of the action being photographed. In some cases, the action was so continuous in nature—as in the case of pouring molten metal in the foundry—that no control could be exercised, and the cameraman had to shoot rapidly at his discretion in order to insure the continuity of the sequence.

To the 1200 who attended this first showing of the picture, it related the story underlying Cleveland extension High School's many courses in academic subjects, business education, and technical skills. It also

portrayed the school's contributions to national defense training and the fulfillment of its most important objective—the providing of an educational opportunity for adults of a great American community.

The film is now being made available to civic groups upon request to Dr. Harry E. Ritchie, Director of Adult Education, Cleveland Board of Education, Cleveland, Ohio.

Experimental Workshop . . .

• Continued from Page 483

here was lettered with pen and india ink, using a lettering stencil. This same method may be employed for making typewritten titles, but the letters will not be as sharp.

—F. W. Van Deusen.

Absorbs Noise

To deaden the sound of a too-noisy projector, place a pad of sponge rubber beneath it. These pads are obtainable in the five and ten-cent stores at small cost. They are particularly effective in absorbing projector noise when recordings are played simultaneously.

—Fred Grousse.

Reel Containers

Cans or containers for small reels of either 8mm. or 16mm. film, i.e., 25 and 50 foot, are available from most drug stores in the form of "ointment tins," and many have a paper disc inset in the lid which provides for labeling of film.

—Wm. McGee.

Save Those Spools!

Don't throw away those fifty and hundred foot spools your film is wound on when returned from the processors. Save them. The metal shortage already is causing grave concern among film manufacturers and it is likely that a general call will soon be sent out to amateurs to supply these spools. So if you've a number of spools accumulated, save them. They may be money in the bank!

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One Reel Movies

HOME MOVIE PLOT OF THE MONTH

Add-Shot Continuity

One of the perplexing problems confronting the average home movie maker, after having shed the chrysalis of cinamateur and emerged a thickly emulsioned cinebug, is that of utilizing accumulated odd lengths of film that have little or no relation to other shots.

These unrelated bits are not necessarily uninteresting or inconsequential in their theme or action. On the contrary, they may be beautiful scenically, or jam packed with absorbing action. Their only crime, like that of alien refugees, is that they don't seem to belong anywhere. They simply are incompatible with other material.

Now what to do with these orphan shots, these movie misfits? One happy solution is a tie-up for this apparently unrelated material under a main title as "Memories," "Reverie" or "Time Marches On." By weaving in a series of transitional subtitles under the general caption of "Member the Time..." this supposedly unusable material will metamorphose itself into a cine-opus of unsuspected enjoyment.

The general tie-up can be a running gag consisting of a character seated in a lounge chair, perhaps at a fireside, smoking and blowing clouds of billowing smoke into the air. As the picture opens he is slowly paging through a photographic album. His cigar is long, and in the first shot he flicks some ashes from it onto the rug. As he blows the smoke into the air, the film dissolves into a scene or sequence of scenes which are none other than your outcast orphan shots now appearing as animated pages from the photo album.

Between scenes the action returns to the smoker. He puffs some more and again flicks ashes onto the rug. A close-up now shows a small pile of cigar ashes accumulating. More billow-

ing smoke dissolves into further interspersed misfits.

The transitional dissolves from the smoker to the interspersed scenes can be made by blowing smoke across the lens while shooting, or by placing a fairly large piece of dry ice in a pan partly filled with warm water somewhat below the lens. The rising vapor thus generated will simulate smoke for a billowing dissolve.

Frequent cut-backs to the smoker and close-ups of the rug reveal the pile of ashes rapidly enlarging. This gag of a growing pile of ashes is easily effected by a series of cardboard or stiff paper cones, graduated in size. These cones are daubed with glue over which fine, grey furnace ashes are sifted. As the shots of the smoker progress, the pile of ashes seems to grow amazingly in size. Conversely, as the pile of ashes increases, the smoker's cigar must diminish in length.

For an amusing anti-climax, or photo-finish with a punch, the smoker's spouse, feigning anger, can appear with a broom and dust-pan and thrust them at her mate with gestures indicating he had better sweep up the ashes, or else! This rude awakening from his reminiscent reverie can appropriately end the film.

—Herbert W. Kuhm.

Keeping Camera busy . . .

• Continued from Page 464

take care of themselves on these trips. From the parents' response to the pictures I feel quite certain we can count on their consent when the boys again wish to go on a hike.

We also make and use movies to study nature and various campfire tests that are not always possible in regular field trips.

—William Glick,
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Sound Dubbers

In the picture above, Reel Fellows Mildred Caldwell (at mike) and Clarence Aldrich (extreme left) are dubbing in sound and narrative on a recording for Mrs. Caldwell's latest 8mm. production, a travelog on Hawaii which she will enter in HOME MOVIES contest. Assisting is Raymond Foshold, also an unidentified movie amateur, assisting at the sound controls. All are members of Long Beach (California), Cinema Club.

Since Mrs. Caldwell's return from Hawaii, early this year much of her time has been taken up with the editing, titling and scoring of her Hawaiian picture which depicts her travels from California to Hawaii and return.

Reel Fellow Aldrich, frequently a dark horse in Long Beach Cinema Club's contests, also has been active putting finishing touches on the film he will enter in the contest. Aldrich won the Achievement Award for Titling in last year's HOME MOVIES' contest.

Brass City Chapter

Paul Kauneckis, vice president of the Brass City Chapter of the Reel Fellows,

Waterbury, Connecticut, reports that members have recently completed alterations of the chapter's clubhouse to include a complete little theatre where members' films are projected regularly and extensive home movie shows are given once each month.

This certainly is indicative of the cooperative spirit that goes into successful club management, a spirit which makes membership in the Reel Fellows worth while. Paul Kauneckis and his associates are to be congratulated for the great strides their club has made during its short existence.



Mariners

Pictured here is the nucleus of the S.S. Baranof Chapter of the Reel Fellows pictured aboard their ship. From left to right are: (Back row) T. E. Harris, R. J. Grant. (Front row) Leon F. Miller, J. M. Ro-

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VERHALEN PUBLICATIONS
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per, Duncan Cameron, and R. E. Warwick.

Since application for charter was first made, the membership of this group has trebled. Additional membership applications are being sent in as fast as cinefilmmers on other of the company's ships can be contacted.

Any Reel Fellow who might someday make a trip to Alaska will always find the *S.S. Baranof* Reel Fellows ready to aid them in any possible manner. The *S.S. Baranof* is active in Alaska waters.

Organizing

Mr. John Huefner, 606 Cortez St., Salt Lake City, Utah, is interested in forming a Reel Fellows Chapter in that city and is contacting other Reel Fellows residing in Salt Lake for the purpose of organizing the chapter and recruiting other movie amateurs interested in joining the Reel Fellows. Readers who may be interested are requested to communicate directly with Reel Fellow Huefner.

Producer

Reel Fellow Robert Board of Long Beach, California, recently formed an amateur movie producing group known as Valiant Productions and has completed his first film for entry in HOME MOVIES' 1941 Contest. Titled, "Music In The Dark," it follows a musical theme and a pretentious musical background of recordings is provided.

TO OUR READERS

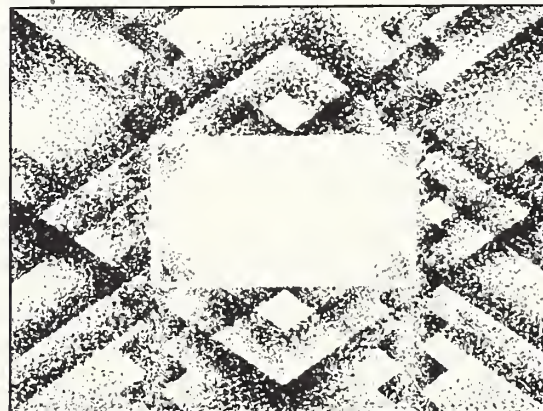
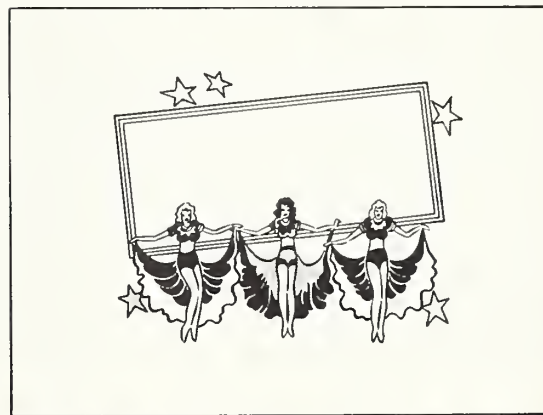
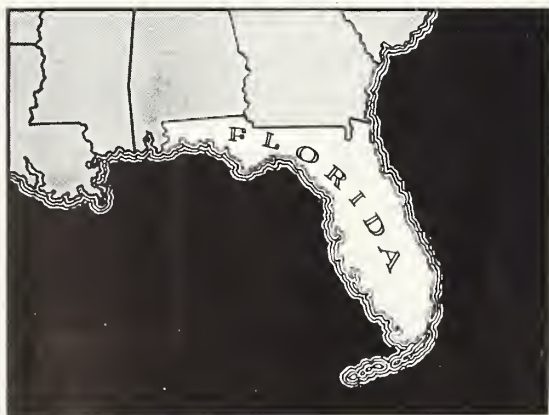
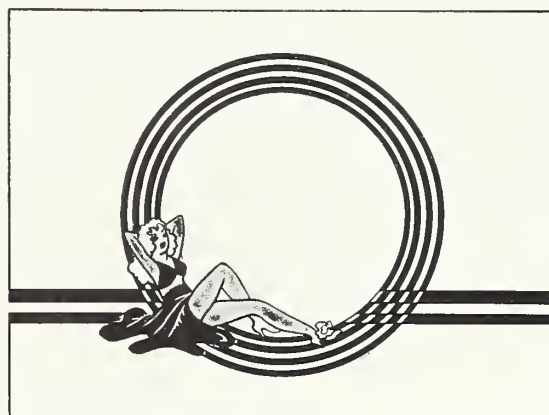
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Backgrounds

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PARALLAX DATA FOR CINE CAMERAS

The chart below supplies data for those interested in building a parallax corrector as described by Robert Brock beginning on page 474. It also contains vital

information pertaining to all popular makes of cine cameras when same are to be used in making titles or centering camera on ultra closeups. Save this chart.

Make	Model	Size	RELATIVE POSITION OF VIEWFINDER AND LENS		
			Angle with Horizontal		Distance
B & H	Sgl. Lens	8mm	Above 3 1/2"	Right 3 1/2"	1 3/8"
B & H	Turret	8mm	Above 3 1/2"	Right 3 1/2"	3 1/2"
B & H	141	16mm	Above 1 1/2"	Right 5/8"	1 3/8"
B & H	121	16mm	Above 1 1/2"	Right 5/8"	1 3/8"
B & H	70	16mm	.....	Right 1 1/4"	1 1/4"
Bolex	.....	8mm	.....	Right 1 1/2"	1 1/2"
Bolex	.....	16mm	.....	Right 1 1/2"	1 1/2"
Eastman	20 & 25	8mm	Above 2 3/4"	Right 3/4"	87° 15'
Eastman	Magazine	8mm	Above 1 7/8"	Right 3 1/2"	84° 0'
Eastman	E	16mm	Above 1 3/8"	Right 1 3/8"	51° 0'
Eastman	K	16mm	Above 2 1/4"	Right 1 3/8"	90° 0'
Eastman	Magazine	16mm	Above 2 3/8"	Right 3 1/2"	82° 0'
Keystone	K-8	8mm	Below 3 1/2"	Right 3 1/2"	58° 15'
Revere	All	8mm	Above 1 1/8"	Right 3 1/2"	55° 50'
Victor	16mm	Above 2 1/4"	Right 3 1/2"	68° 15'



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Three 500-WATT "Eights"

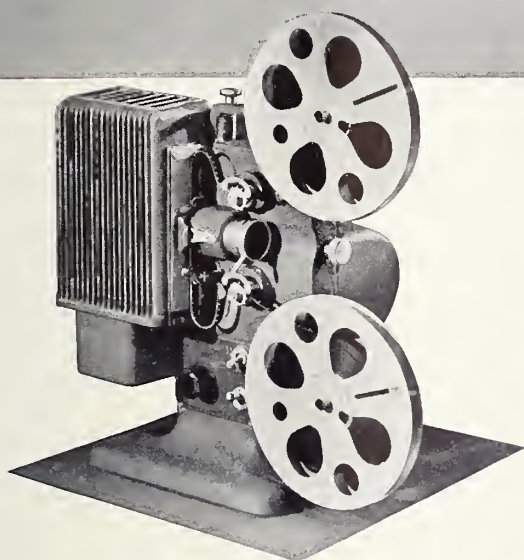
...AS RIGHT AS THEY ARE BRIGHT

YOU know the speed of your camera's lens, of course.

But do you realize the importance of speed in a projector's lens? The bearing it has upon the sparkle of your screen images? For it isn't just the light in the lamphouse that counts. It's the amount that reaches the screen. Lamp, reflector, condensing lens, projection lens—

all must team together to give you the kind of brilliant, full-size pictures your 8-mm. movies deserve.

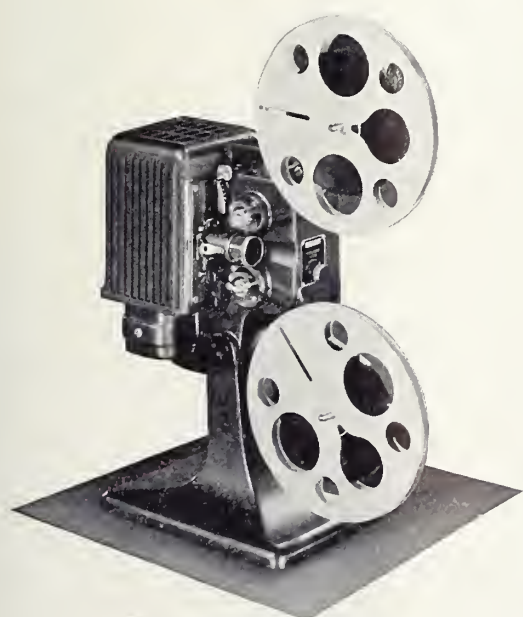
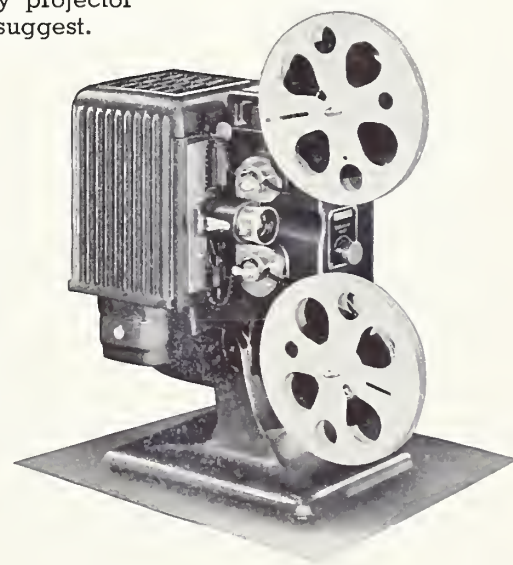
That's just one of the reasons why these Kodascopes Eight are so highly regarded by informed cinamateurs. Mechanically, as well as optically, Kodascopes Eight are designed to make the most of your movies.



◀ **KODASCOPE EIGHT-33** Newest of the new "Eights," the "33" is a smartly finished projector offering maximum projection convenience at markedly low cost. Standard equipment is a powerful 500-watt lamp and fast $f/2$ lens. 300- and 400-watt lamps are available. Major operating controls are centered on a convenient side panel . . . projection speed is adjustable . . . motor and lamp switches are independent—you can rest the lamp during the rapid motor rewinding of film . . . tilting and framing controls are readily accessible, positive in action . . . snap-back film gate facilitates threading . . . a useful carrying handle furthers safe and comfortable handling.

Kodascope Eight-33 is a far less costly projector than its features and refinements would suggest.

KODASCOPE EIGHT-70 This tremendously popular 8-mm. projector incorporates all the advantages of the "33"—and then some. Same lamp setup, but a faster $f/1.6$ projection lens which, as part of the well-designed optical system, produces maximum 8-mm. screen brilliance. Three-way control switch marked "OFF," "MOTOR," "LAMP," offers fingertip control of major projection functions. Permanently prelubricated major bearings . . . tilting control at top of pedestal base. The "Eight-70" looks, and is, the finest of the "Eights." ➡



KODASCOPE EIGHT-70A This running mate of the "70" duplicates every one of its many advantages, and offers in addition doubled screen shows with every threading. A taller base and longer reel arms permit the "70A" to take 400-foot reels—a 32-minute show at normal projection speed. For this single reason many cinamateurs prefer Kodascope Eight-70A.

Ask your dealer for the full story

**EASTMAN KODAK
COMPANY
ROCHESTER, N. Y.**

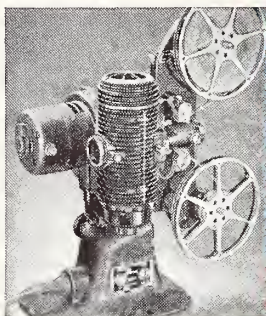
Have You Really Seen Your Summer Movies?

● If you haven't shown your latest films with a modern Filmo Projector, a real thrill is in store for you. A Filmo will give new beauty to your color films, new brilliance to all your movies. It will reveal details that you hadn't suspected the camera had caught . . . will give you (and your friends) new respect for your ability with a camera.

Your films will remain beau-

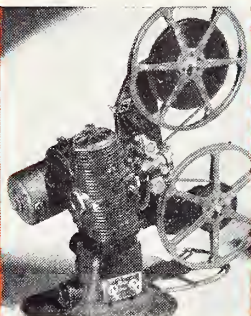
tiful, too, because Filmos provide *complete* film protection. The film emulsion can't touch any stationary part of the Filmo mechanism. And the straight in, straight down, straight out shuttle-tooth motion minimizes perforation wear.

Take one of your summer films to your Filmo dealer. Ask him to show it on a Filmo Projector. Then judge for yourself.



**Filmo-Master
8mm. Projector**

400- or 500-watt lamp. Fast F 1.6 lens, instantly interchangeable. Two-speed focusing with focus lock. Clutch. Two-way tilt at turn of a knob. Metered lubrication. Complete with lens, lamp, and case, \$109.



**Filmo-Master
"400" 8mm. Projector**

All the advantages of the Filmo-Master 8 (left) plus longer geared reel arms which accommodate 400-foot film reels, permitting programs as long as 33 minutes. Complete, with case, \$123.

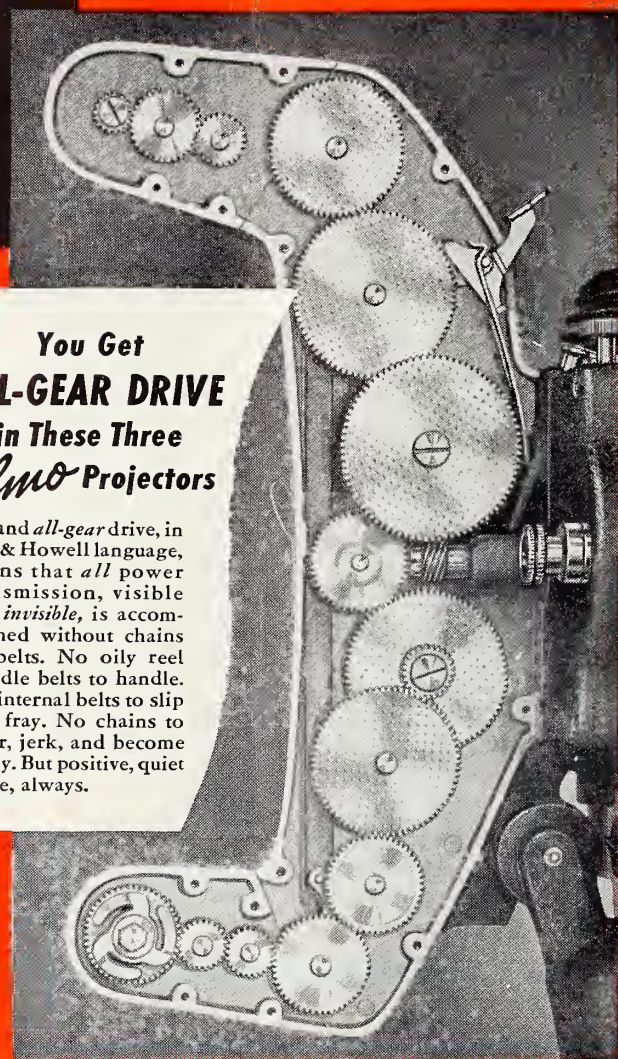


**Filmo Master
16mm. Projector**

750-watt lamp. Fast F 1.6 lens, instantly interchangeable. Clutch, reverse, and two-way tilt. "Safe-lock" sprockets prevent incorrect film threading. Complete, with case, \$159.

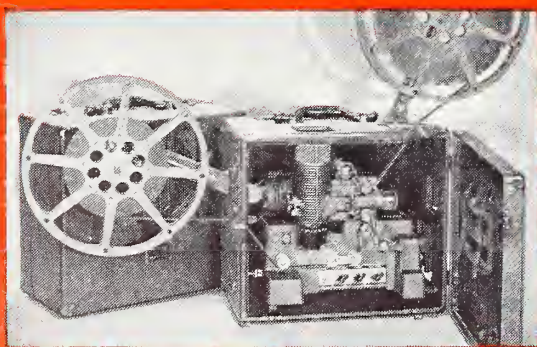
You Get **ALL-GEAR DRIVE** in These Three *Filmo* Projectors

.. and *all-gear* drive, in Bell & Howell language, means that *all* power transmission, visible and invisible, is accomplished without chains or belts. No oily reel spindle belts to handle. No internal belts to slip and fray. No chains to wear, jerk, and become noisy. But positive, quiet drive, always.



Cover removed to show reel spindle all-gear train in Filmo 8mm. Projector

Get These COLOR FILMS of NATIONAL PARKS



Filmosound "Academy" Permits entertaining at home with the finest professionally produced *sound* films. Easy to operate. Shows silent films, too—you can trade in your Filmo silent Projector on a Filmosound. Ask your dealer for a demonstration and for trade-in allowance.

Would you like to supplement the travel films you took this summer—to add beautifully-made 16mm. *color* films—so that you'll have *complete* records of the beauty spots you visited? Bell & Howell Filmosound Library now makes this possible by offering 400-foot 16mm. silent films *in color* on:

Yellowstone. Geysers, hot springs, paint pots, falls, wild life.

Grand Canyon. North rim, Kaibab deer, trail to river.

California. Redwoods, San Francisco, Yosemite, Death Valley, Boulder Dam.

Northwest Mountains. Glacier Park, Mount Rainier, ascent of Nisqually Glacier.

Indian Life. Zuni, Navajo, and San Ildefonso Indians.

Utah. Desert, Great Salt Lake, Bryce Canyon.

Mount Rushmore. Rare views of gigantic heads sculptured on a Black Hills mountain.

Also 13 color films of foreign lands, 16mm. and 8mm.

For details on these and other films to round out your own travelogs, write for Filmosound Library Supplement 1941-A.

Castle Films, Too, from Bell & Howell

All the popular Castle films of world news, sports, adventure, travel, and cartoon comedies are available from B&H Filmosound Library. Prices are low. Send for free catalog—100 subjects.

Send for These Film Catalogs

All the vast resources of the Filmosound Library are presented in three catalogs, one each on recreational, educational, and religious films. Free to 16mm. sound projector owners; 25c each to others. Send coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

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1825 Larchmont Ave., Chicago, Ill.
Please send complete information about:
() Filmo 8mm. Projectors; () Filmo 16mm. Projectors; () Filmosound Projectors;
() Our Colorful World travel films in color.
Send () Castle Film Catalog; Filmosound Library Catalog of () recreational, () educational, () religious films.

I own () sound () silent

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"Dick" Whittington

November • 1941

LARGEST CIRCULATION OF ANY AMATEUR MOVIE MAGAZINE!



“I’m not thu Star . . .

**but I’m a importunt acter in the new series of
Walt Disney cartoon films Hollywood Film
Enterprises have fer home movie perjecters.”**

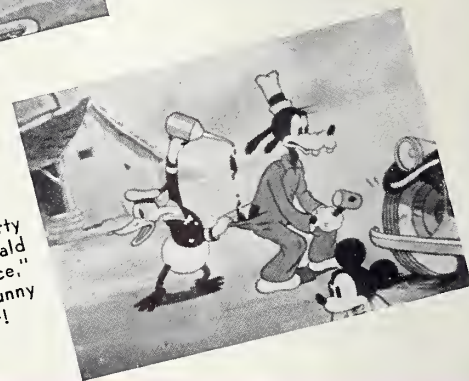
“Yuh can see me in:

- ★ **Donald Duck’s Super Service**
No. 1451-B. 200’ 16mm, \$6.00—100’ 8mm, \$3.00
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No. 1453-B. 200’ 16mm, \$6.00—100’ 8mm, \$3.00
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No. 1651-Z. 50’ 16mm, \$1.50—25’ 8mm, 75c
- ★ **Donald Duck Red Hot**
No. 1654-Z. 50’ 16mm, \$1.50—25’ 8mm, 75c
- ★ **Donald Duck the Smoke Eater**
No. 1555-A. 100’ 16mm, \$3.00—50’ 8mm, \$1.50
- ★ **Donald Duck to the Rescue**
No. 1556-A. 100’ 16mm, \$3.00—50’ 8mm, \$1.50
- ★ **Mickey Mouse’s Repair Shop**
No. 1608-Z. 50’ 16mm, \$1.50—25’ 8mm, 75c

*There are scores more Mickey Mouse and Donald Duck cartoon
films listed in our latest catalog. Write for your copy today—
It’s FREE!*



• Gawsh—I sure get all
mixed up in “The Fire-
man.” But we put out
the fire alright!



• Donald plays a dirty
trick on me in “Donald
Duck’s Super Service.”
but I got a exter funny
part in this pitcher!



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ENTERPRISES, INC.

HOLLYWOOD, CALIF.



NOV -8 1941

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home MOVIES

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CHAS. J. Ver HALEN
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ARTHUR E. GAVIN
EDITOR

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• The Lloyd Bacon Trophy—who won it
this year? Turn to page 514.

NOVEMBER

1941

NUMBER 11

VOLUME VIII



REEL FELLOWS

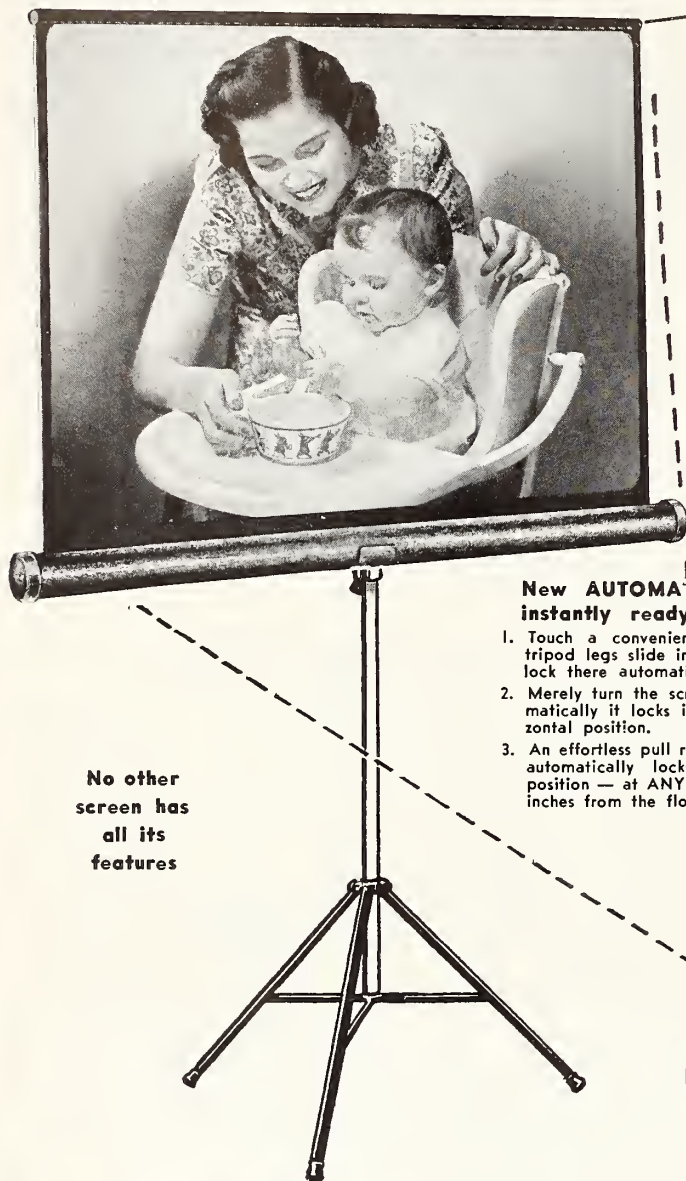
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movie amateurs sponsored
by Home Movies maga-
zine. Your membership is
invited.

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HOLLYWOOD'S MAGAZINE FOR THE AMATEUR

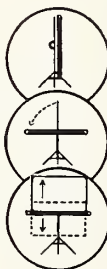
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screen!**



No other
screen has
all its
features

**New AUTOMATIC model
instantly ready for use.**

1. Touch a convenient lever — the tripod legs slide into position and lock there automatically.
2. Merely turn the screen case—automatically it locks into steady horizontal position.
3. An effortless pull raises screen and automatically locks into viewing position — at ANY height, 17 to 50 inches from the floor.



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AUTOMATIC**

**Self-locking . . . extra rigid
square tubing . . . adjusts to
any height, 17 to 50 inches!**

NO other screen can equal this new Radiant in ease of operation.

No other, we believe, can match Radiant's permanent, clean-cut brilliance and definition. No set screws or plungers—just an automatic lock into positive, perfect alignment without swing or twist. Square tubing, strong, rigid. Screen surface always flat—no sag, wrinkle or curl. Give your movies the projection they deserve . . . ask your photo dealer for the new Radiant Automatic today!

FREE — For more pleasure through better, sharper pictures, write for new illustrated folder.

RADIANT

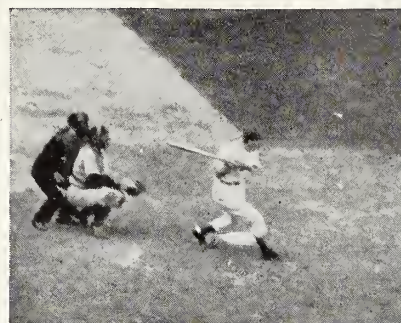
**MANUFACTURING CO.
1140-6 W. Superior St., Chicago, Ill.**

It's NEW to me . . . !

By CINEBUG SHOPPER

Laughs and Thrills

Movie amateurs with a yen for accumulating interesting commercially made film releases for their movie libraries will find in "Sporthrills of 1941" and "Zoo's Who," two



of the most entertaining movies yet made available to them. Both are brand new releases. "Sporthrills of 1941" pictures such events as the big invitational Basketball Tournament held this summer at Madison Square Garden; 1941 National Open Golf Championship tournament; National

Tennis Championships at Forest Hills; Whirlaway in her big race of the year; All-star baseball game between National and American league players; A. A. U. Track Meet; Annual Indianapolis Auto Racing Classic; and as a fitting climax, the World Series games between N. Y. Yankees and the Brooklyn Dodgers.

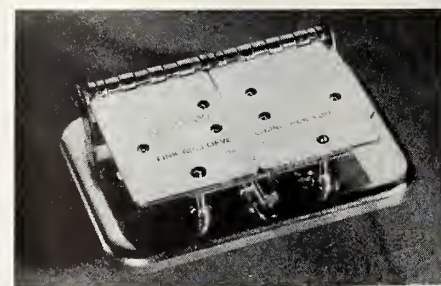
"Zoo's Who" is a picture that will entertain grown-ups as well as the kiddies. This reel brings a movie tour of a great zoo right into your home. Depicts jitterbug monkeys dressing, eating, and stunting as though they were human. Pictures the antics of elephants balancing on barrels, etc. Also, this film represents an unusual study of Camels, Bears, Llamas, Lions, Leopards, Tigers, Cheetahs, etc., in their natural surroundings.

Both releases are available in 8mm. in 50 and 180 foot reels, and in 16mm. in 100 and 360 foot lengths and 350 feet in the sound version.

Official Films, 330 West 42nd St., New York City, are the producers and the films are available at leading home movie and photo supply dealers.

Film Splicer

A new compact, semi-automatic dry scraper type F-R Film Splicer has been designed for home movies. For use with both 16mm. and 8mm. film, it is said to be easy to handle as its features include a scissors action to cut both films at once, an original pop-up scraper and others which assure permanent clean splices. Supplied with F-R Film Cement, it is priced at \$4.75. Fink - Rose-lieve, 109 West 64th St., New York City.



Titles

Luminite Film Products of Los Angeles have just announced titles, hand lettered, illustrated, and ready to splice into your film. All ready are over 250 titles in either 8mm. or 16mm. size—black and white. Each title is said to be long enough to be read twice by the average person. The 8mm. titles sell five for \$1.00, while the 16mm. size sell five for \$1.50. For 25c Luminite Film Products, Suite 600-G, 408 S. Spring St., Los Angeles, will mail one complete title, 25 sample short ends, and their complete list of titles.

READY NOW! *Own*

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For every projector owner a
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All Castle 16 MM are processed
by VAP-O-RATE.

All 8 MM Castle
Films are also
treated.



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8·MM·16

NEVER BEFORE has there been a year like this one! Here is destiny
filmed when it happened...where it happened...as it happened—an
authentic, living, moving record of a mighty era.

Castle Films' **"NEWS PARADE OF THE YEAR"** preserves for all time
the mounting pace of events, month by month, through an epic year
in world history! It is the *only* complete and authentic Home Movie
Review of the *entire* year!

For less than the cost of unexposed movie film, you can own this
astounding record of a world in turmoil. Don't wait. **SEND THIS
HANDY ORDER FORM TO YOUR PHOTO DEALER TODAY...NOW!**

Please send Castle Films' **"NEWS
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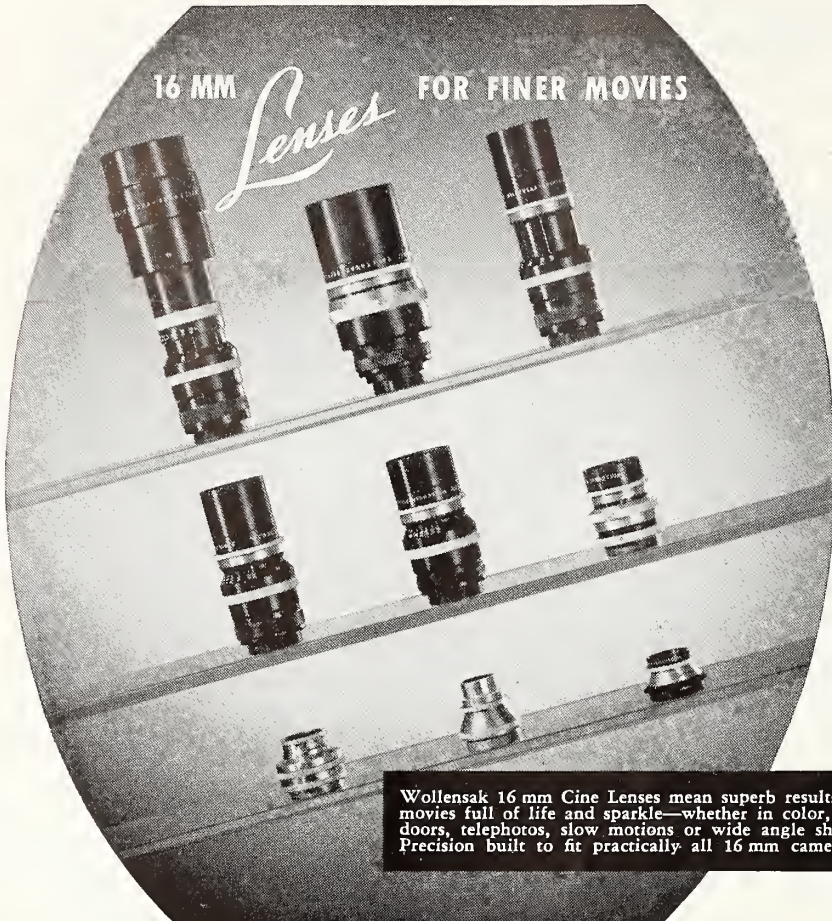
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16 MM *Lenses* FOR FINER MOVIES



Wollensak 16 mm Cine Lenses mean superb results... movies full of life and sparkle—whether in color, indoors, telephotos, slow motions or wide angle shots. Precision built to fit practically all 16 mm cameras.

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.... AND THEY COST NO MORE!

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HANDIEST SUPERFLOOD!

Built-in Reflector



It's NEW

Elephant Round-up

Thrill action is the entertainment substance of "Wild Elephant Roundup," recently released by Castle Films as part of their fall home movie schedule. Adventure packed the subject depicts in closeup the struggles of one whiteman and twenty natives in stalking and hogtying a huge African tusker. Suspense is the keynote as the animals, trying to escape traps and snares, stampede. This release is available in regular Castle Headline and Complete editions 8mm. and 16mm. as well as 16 sound. Now ready is the new Castle 1942 catalog listing and describing 100 different Castle films. To obtain this free, write Castle Films, RCA Bldg., New York City, ask for release HM 10.



"Eight" In Color

Each month four new 8mm. color pictures of 50 ft. length will be released by Audichrome Pictures Corporation, 2964 Broadway, Eagle Rock, Calif., to sell at \$4.00 each.

The first four releases include "Floral Favorites," "California Missions," "Junior Midget Races," and "New Zealand Clipper." The first release is a color subject of rare and delicately colored flowers. "California Missions" include some of the most famous missions along the Pacific coast. These were the early outposts of civilization in the days of the Padres.

"Junior Midget Races" introduce the latest children's sports in which youngsters ride these small gas buggies in competition with each other.

"New Zealand Clipper" pictures the first flight and arrival of the clipper in New Zealand after making a 15,000 mile flight.

F-R Editor

The new F-R 8mm. Cine Action Editor is said to be substantially the same as the F-R 16mm. Editor introduced a year ago, but with substantial changes and improvements. Among the more important of these is the incorporation of the Torrington Needle Bearing. Also featured are direct viewing of image seen through magnifying lens and image viewed in action. Editor may also be stopped for prolonged examination of film. While a small wattage lamp provides maximum illumination, gears run smoothly and without danger of film abrasion and there are no complicated parts to get out of order. Retail price is quoted as \$10.65. Fink-Roselieve, 109 West 64th St., New York City.



Only the Da-Lite Challenger Gives You



SQUARE TUBING IN BOTH THE CENTER ROD OF TRIPOD AND EXTENSION SUPPORT

In the Da-Lite Challenger Screen *square* tubing in *both* the center rod of the tripod and the extension support assures positive alignment of the screen surface and prevents twisting.

Solid Square tubing (instead of a thin metal strip) in the extension support gives unequalled rigidity and strength. It makes all sizes of screens from 30" x 40" up to and including 52" x 72" hang perfectly without sag, wobble, or possibility of the extension rod bending, even when *raised* to the *highest* position. No other screen has this essential feature. It is an exclusive, patented Da-Lite improvement.



To open legs, slip collar down on tubing and legs lock automatically at proper place.

AND ALL OF THESE OTHER VITAL FEATURES

Simplified Design—The extension rod fits snugly inside the center rod tubing of the tripod, yet it moves freely without risk of injury to the fingers in its operation. A flange at the lower end of the extension rod extending through a groove in the center rod tubing, contacts the screen case and raises it, when the extension rod is raised. There are no extra movements. The Challenger is unsurpassed for ease of operation.

Positive Screen Height—When the Challenger is raised to desired height a spring latch pushes plunger into a drilled hole in the extension rod and locks it firmly in position. There is no friction lever to slip. No thumb screws to tighten.

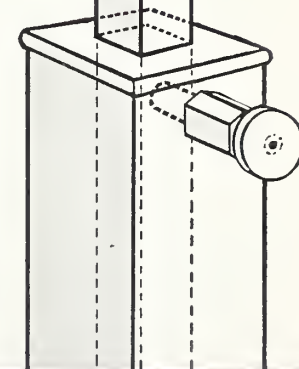
Floating Center Suspension of Case assures even tension for the two outer edges of the screen and prevents wrinkling.

Sturdier Construction—Steel stampings only are used instead of castings (which are liable to break). The handle bracket encompasses the square tubing

instead of being attached to the thin metal part of the case.

Genuine Da-Lite Glass-Beaded Surface—This fabric, famous for its light reflective qualities, is recommended by all the leading projector manufacturers and is chosen by leading industrial organizations for their sales and training films (costing thousands of dollars) to insure the brightest and clearest projection. This finer surface is available on all Da-Lite models, including the Challenger, and the only truly automatic screen ever built for the home movie fan—the electrically operated Da-Lite Electrol hanging screen.

Greater Value—Volume production and efficient manufacturing methods, perfected through 32 years of experience account for Da-Lite's greater values. You can get a Da-Lite Screen for actually less than your second choice screen would cost. See the Challenger and other Da-Lite Screens at your dealer's! Write for literature! Da-Lite Screen Company, Inc., Dept. 11 HM, 2723 No. Crawford Ave., Chicago, Ill.



The Challenger is the only screen that can be adjusted in height merely by releasing a spring latch and raising the extension rod.

Look for the Name **DA-LITE** When You Buy!

REG. U.S. PAT. OFF.



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ON EVERY MOVIE MAKER'S
GIFT LIST ... *the*

G-E

EXPOSURE METER

Better Pictures The G-E meter will tell you in a jiffy how to set your camera for crisp, sparkling movies or stills. *Thrilling color*, too, because it gives the accuracy you need for rich color shots.

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Dependability that you can always count on. *Sturdiness*—to take accidental rough handling. *Simplicity* that makes the G-E easy to use. And a host of other features you'll like.

Ask Santa for a G-E exposure meter (or buy it yourself!). At good photo dealers everywhere.

**GIVE THE G-E METER and give
3 METERS IN ONE!**



\$22.25

GENERAL ELECTRIC

606-81-6336

It's NEW

Morgan Book “60 Prize-Winning Photographs” is title of new booklet offered to amateur photographers for special price of 10c. Its 64 pages are said to be replete with reproductions of the cream of prize winning prints in recent contests and salon exhibits. It shows how to make winning pictures through captions that give data concerning each print. Editor Willard D. Morgan, well known as a photographic authority, analyzes each print and gives five rules to follow for succession taking and submitting photos in prize contests.

Book is available from National Educational Alliance, Inc., Dept. 127100, 37 West 47th St., New York.

Ampro Projector

Newest addition to the Ampro line of 16mm. sound-on-film projectors is Model YA. A portable unit, the permanently attached projector and amplifier occupy one case, with speaker, cables and two 1600-foot reels filling another. Finned lamp house, large enough to accommodate lamps up to 1000 watts, is made of aluminum and the optical system is rigidly mounted and aligned. All mechanism is precision engineered and cooling is accompanied by forced ventilation from a centrifugal fan.

Having both silent and sound speeds, Model YA is equipped with a 750-watt lamp and two-inch f/1.85 objective lens. Motor operates on either AC or DC current, but the 50-60 cycle Amplifier requires a 110-watt converter on DC. Dual Elliptical Speakers are mounted in the Speaker Case. Retail price as described is \$324.00; with f/1.6 lens, \$330.00.

Ampro has also developed the new Tri-Purpose Amplifier PA-3. It has provision for 1 Ampere Exciter Lamp and complete connection for two projectors with amplifiers. There is also provision for two microphones and two phonographs on any three channels simultaneously. Complete in carrying case with tubes, two meters and AC line cord, price is \$175.00. Ampro Corporation, 2839 North Western Ave., Chicago, Ill.

Easy To Make Titles

Amateurs who seek individual styling in the makeup of their home movie titles will be interested in the unique “A to Z Title Maker” which is especially designed for making opening and lead titles. It consists of a booklet of alphabet and figure patterns which may be traced to form the complete title, either for color or black and white films. The procedure is so simple, one does not have to be an artist or even a good letterer to produce artistic lettered titles equaling in quality those made by a skilled artist.

Pat Rafferty, whose film, “The Old Old Story,” was reviewed in the August issue of HOME MOVIES, now uses the “A to Z Title Maker.” “I am well pleased with my “A to Z Titler,” says Rafferty, “And praise your charts for their flexibility, variety, and particularly their professional-looking results.”

“A to Z Title Makers” are available from leading dealers everywhere and are manufactured by A to Z Movie Accessories Co., 175 Fifth Ave., New York City, N. Y.



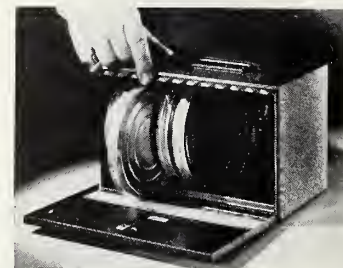
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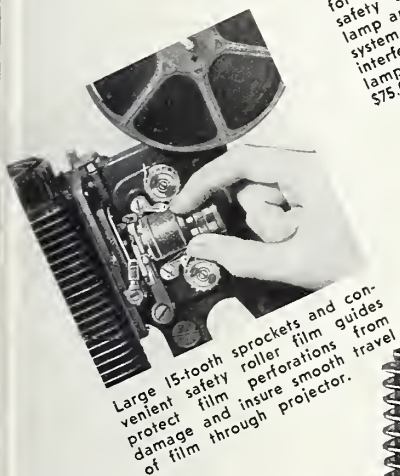
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Top quality at moderate cost has made the Revere "80" one of the fastest-selling home movie projectors ever built. Its precision-built mechanism, fully enclosed gear-and-chain drive and high-ratio powerful AC-DC motor and high-ratio duplex shuttle film movement give your movies theatre-quality steadiness. Other advanced improvements include: Clutch for "still" pictures (with the automatic safety shutter), separate switches for lamp and motor, double blower cooling system, rheostat speed control and radio interference eliminator. Complete with lamp, F 1.6 lens and one 300-ft. reel, \$75.00.



Large 15-tooth sprockets and convenient safety roller film guides protect film perforations from damage and insure smooth travel of film through projector.



The Revere can be threaded quickly. Hinged roller-film-guides hold the film in place after it has been threaded on the upper and lower sprockets.



The aperture shoe in the Revere film gate can be easily removed for cleaning.

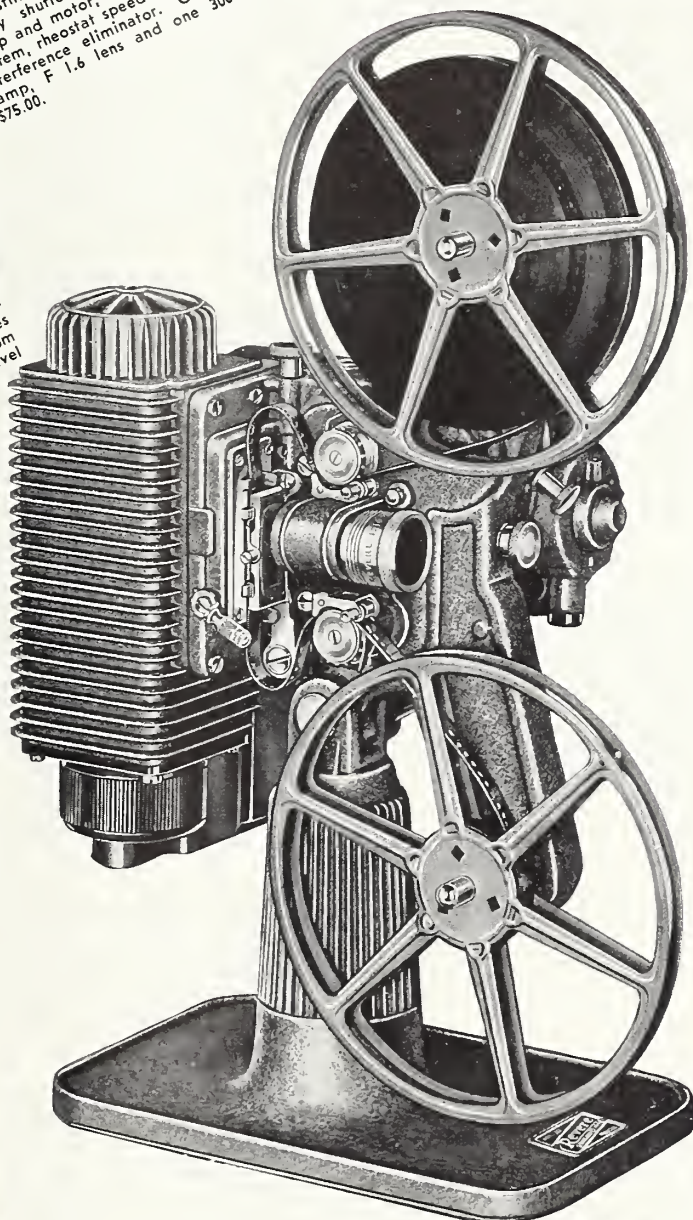
REVERE MODEL 85 PROJECTOR

has the basic features of the Revere "85" plus these additional refinements; duo-shield light diffuser, beam threading light, sensitive gear-tilting device, and deluxe carrying case. Complete with 500-watt lamp, F 1.6 lens and carrying case, \$89.50.

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Revere 8 PROJECTOR

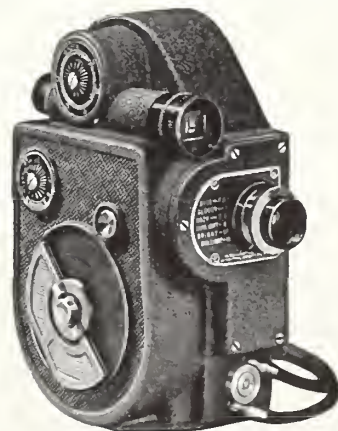
Has Everything
**YOU NEED FOR BRIGHTER
MOVIES, SMOOTH SHOWINGS
AND FILM PROTECTION**



Revere's time-proved 500-watt optical system offers the finest illumination for 8 mm. projection. Ask for a demonstration and you will see why experienced movie makers, as well as thousands of amateurs, choose Revere for the **clear-est and brightest movies**. Easy "3-point" threading, two-way tilting, 300-foot reel capacity, fast power rewind and many other convenient features assure **theatre-smooth performances**. Revere's high standards of precision mean many extra years of trouble-free service. **From every standpoint—quality construction, advanced features, and simplicity of design—the Revere Projector is today's best value.** See Revere 8 mm. Cameras and Projectors at your dealers! Write for new literature. REVERE CAMERA COMPANY, INC., Dept. 11HM, 320 E. 21st Street, Chicago, Illinois.

REVERE "88" CAMERA

for sharper movies in brilliant color or black-and-white. Automatic film loop sprocket, Eastman licensed spool and spindle, 5 speeds, and many other advanced features. Complete with Wollensak F 3.5 lens, \$38.50; with F 2.5 lens, \$52.50; with F 1.9 lens, \$72.50; with Bausch & Lomb 12.7 mm. F 3 lens, \$44.50.

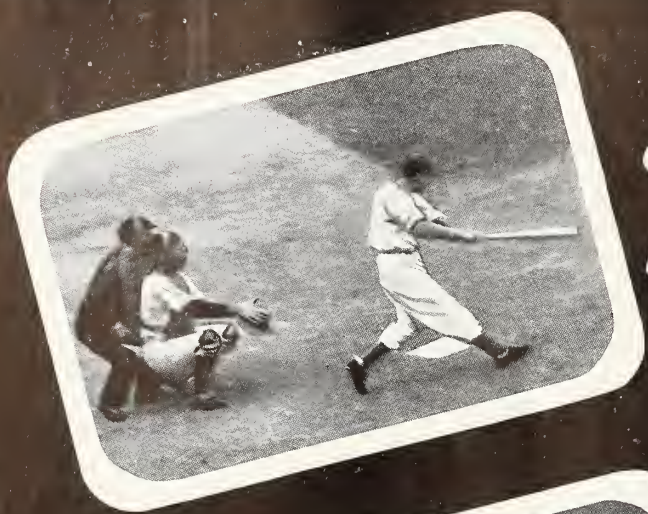


REVERE "99" TURRET

Just what you need for greater versatility including telephoto shots. Its turret head permits instant change of lenses. Has basic features of Model 88 plus turret head for 3 screw-type lenses and extra optical view finder for use with telephoto lenses. Complete with one Wollensak 12.5 mm. F 2.5 lens, \$77.50.



Revere *Quality 8^{mm} Equipment*



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FROM THE SPORTING WORLD!



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FROM THE ANIMAL WORLD!

In Two New Official Films
FOR HOME PROJECTORS

8 MM. 16 MM.

EXTRA!! YANKS WIN CHAMPIONSHIP!

WORLD'S SERIES HIGHLIGHTS INCLUDED IN "SPORTHRILL OF 1941"

An Official Film "Newsthрил"

See the thrilling highlights of the hottest world series in a decade. In your own comfortable easy chair . . . at a fraction of the price thousands of fans paid . . . watch Brooklyn's beloved "Bums" fight it out with the Yankees. But that isn't all! You'll see

the highlights of *the whole* 1941 Sporting World. America's fleetest track stars, Whirlaway—in his amazing Preakness win . . . the fast Championship Tennis at Forest Hills . . . the historic Golf matches . . . the classic Indianapolis auto races, etc., etc.

"SPORTHRILLS OF 1941"

8 MM.

SHORT—app. 50 ft. \$1.75
FEATURE—app. 180 ft. \$5.50

16 MM.

SHORT—app. 100 ft. \$2.75
FEATURE—app. 360 ft. \$8.75
SOUND—app. 350 ft. \$17.50

"ZOO'S WHO"

Grown-ups will get as much kick out of this film as the children! See if Darwin was right! Watch jitterbug monks dressing, eating, stunting as though they were human! Watch elephants balance on barrels. Study the animals of the jungle in their natural surroundings . . . Camels, Bears, Llamas, Lions, Leopards, Tigers, Cheetahs, etc. Amusing and educational.

8 MM.

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FEATURE—app. 180 ft. \$5.50

16 MM.

SHORT—app. 100 ft. \$2.75
FEATURE—app. 360 ft. \$8.75
SOUND—app. 350 ft. \$17.50

See your dealer today for these films. If he cannot supply you, use coupon. Send for FREE 1941-42 Illustrated Catalogue of over 50 Films.

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HOME MOVIES

Published In Hollywood

November 1941



Home movies are easy to make **INDOORS...**

**Necessary accessories
may be had for less
than one dollar . . .**

B Y J A C K I R W I N

ONE reason some cine cameras lie idle during winter months is because their owners never have experienced the fun of making movies indoors. And the reason they haven't, is usually a lack of knowledge of the few and inexpensive items of equipment necessary to shoot movies indoors under artificial light.

An expenditure of less than one dollar will furnish the photoflood lamps and reflectors required to make good indoor movie shots. Any cine camera, loaded with the right film, is capable of making good indoor exposures. Actually, lighting an indoor scene is quite simple for the ordinary home movie. One hears much talk of back-lighting, highlighting, and similar effects which tend to confuse the beginner if not deter him entirely from attempting indoor filming. But truth is, two Photoflood lamps in simple reflectors will produce all the light necessary for moderate closeup shots.

For medium and long shots or in filming scenes for a scenarized movie where the cast is spread around the set, some of the professional's lighting technique—mentioned above—must be employed. But for the present, we shall deal strictly with the beginning amateur's lighting problems. The amateur's first consideration is, "What lighting equipment do I need?"

Assuming the amateur wishes to make intimate shots of the baby, or perhaps of the family gathered about the festive table at Thanksgiving or Christmas, requirements will be two Photoflood

lamps—No. 1's, costing 15c each, if shots are to be closeups; No. 2's, costing 30c each, if medium shots of large groups are to be made—and two suitable reflectors. Reflectors are a "must" in indoor lighting. They gather and concentrate light from the photoflood lamps upon the subject. Without them, much of the light is wasted, and exposure tables calculated for photoflood lighting do not apply where reflectors are not used.

Least expensive are the collapsible paper reflectors marketed by Eastman Kodak stores for 20c per set of two. These are formed cone-shape and inserted over the photoflood lamp before placing it in lamp socket of floor lamp or lighting fixture.

Of course, at best, this is only temporary equipment, but ample to give the beginning amateur something adequate to work with in making indoor movies. Usually, after the first indoor-made movies are screened, the amateur will hasten to acquire more permanent and rugged lighting equipment. Here the sky is the limit, but for those who have neither the time nor the mechanical ability to fashion their own reflectors and stands, lighting reflectors, standards, etc., are available in a wide range of prices.

Probably the most popular reflector is the clamp-on-type which obviates, to some extent, the need for collapsible metal standards. These may be clamped on backs of chairs, floor lamp standards, and for overhead lighting, to the framework of chandeliers. The unit consists of a spun aluminum reflector attached to a standard lamp socket to which is attached a spring wire clamp. These may be seen advertised frequently in the pages of this magazine.

The cinebug—the exploring movie amateur with a mechanical turn of mind—will make his own reflectors from aluminum utensils obtainable at the five- and ten-cent stores. To these are at-

• Pictured above are the recently developed R-2 type of Photoflood lamps which combine the high power of the No. 2 Photoflood with a built-in reflector, making separate reflector equipment unnecessary. Two such lamps are ample to adequately light the average indoor movie scene.

• Continued on Page 540

Home Movies

Takes Pleasure in Announcing the Winners in Its
Annual Amateur Home Movies Contest for 1941

J. Glenn Mitchell

Lloyd Bacon Trophy winner for
best picture entered in contest

Raymond Fosholdt
1st Award—Scenario Films

Erma Niedermeyer
1st Award—Family Films

Raymond G. Heisel
2nd Award—Scenario Films

Forrest N. Kellogg
2nd Award—Family Films

A. O. Jensen
3rd Award—Scenario Films

Violet Bergmann
3rd Award—Family Films

Herman Bartel
1st Award—Documentary Films

W. W. Champion
2nd Award—Documentary Films

Harry A. Downard
3rd Award—Documentary Films

Bill A. Jones—Joseph Streb
1st Award—School-made Films

Achievement Awards

Herman Bartel
For Photography

J. Glenn Mitchell
For Sound

Raymond Fosholdt
For Editing

Harold Moats
For Technical Achievement

Earl Cochran
For Titling

Long Beach Cinema Club
For Best Club Achievement



2.



1.

1941's FIVE LEADING MOVIE AMATEURS

- 1—J. Glenn Mitchell, Joplin, Missouri, Lloyd Bacon Trophy Winner for best film entered in contest; also winner of Achievement Award for Sound.
- 2—Raymond Fosholdt, Long Beach, Calif., 1st Award, Scenario Class; also winner Achievement Award in Editing.
- 3—Herman Bartel, New Rochelle, N. Y., 1st Award, Documentary Films Class; also winner Achievement Award for Photography.
- 4—Bill A. Jones (left) and Joseph Streb, Dover, Ohio, 1st Award in School-made Films Class.
- 5—Erma Niedermeyer, Milwaukee, Wis., 1st Award, Family Films Class.



3.



5.



4.



• Lloyd Bacon Trophy winner, "Within These Hills," by J. Glenn Mitchell.



• 1st Award—Scenario Class: "Father's Time," by Raymond Fosholdt.



• 2nd Award—Scenario Class: "Pain In The Night," by Rev. Raymond J. Heisel.



• 2nd Award—Documentary Class: "Home Town," by West W. Champion.



• 3rd Award—Documentary Class: "River Rhapsody," by Harry Downard.



• 1st Award—Family Films Class: "It Runs In The Family," by Erma Niedermeyer.

THE BEST AMATEUR MOVIES OF 1941

Announcing the winners of Home Movies' annual amateur contest for 1941

B y J . H . S C H O E N

LADIES and gentlemen... the winners!

Hats off!—to the amateur movie makers of America for the finest array of amateur film productions ever to pass in review! HOME MOVIES' 1941 Amateur Contest is ended, but the fame of its contestants is just beginning. For

• Winner in School-Made Films Class: "Second Date," co-produced by Bill A. Jones and Joseph M. Streb.



among the winning films are some marked by a perfection in amateur motion picture photography, continuity, editing and titling never anticipated when home movies were introduced as a new photographic hobby.

Prize awards are as follows: for best 8mm. or 16mm. film entered in contest, the Lloyd Bacon Trophy. 1st Place in each class, Set of Dual Turntables. 2nd Place in each class, Photo-electric Exposure meter. 3rd Place in each class, Tripod. Achievement awards, Special Trophy.

Nearly double was the number of contest entries over those submitted last year, pointing to the growing importance of this annual competition. Number of entries accompanied by recordings was trebled. In the winner's circle this year were eight 16mm. films and three eights, although among all films entered in the contest the eights and sixteens were

pretty evenly divided. After the final fadeout had descended on the screen before the judging staff, the following films were adjudged the winners:

HOME MOVIES and Lloyd Bacon are happy to present the winner of the

LLOYD BACON TROPHY AWARD FOR 1941—

Within These Hills, 800 feet 16mm. Kodachrome, with music and narration on disc, by J. Glenn Mitchell, Joplin, Missouri.

Scenario Class

1st Place: *Father's Time*, 400 feet, 16mm. black and white, by Reel Fellow Raymond Fosholdt, Long Beach, Calif.

2nd Place: *Pain In The Night*, 125 feet, 8mm. Kodachrome, by Reel Fellow Raymond G. Heisel, Elmira, New York.

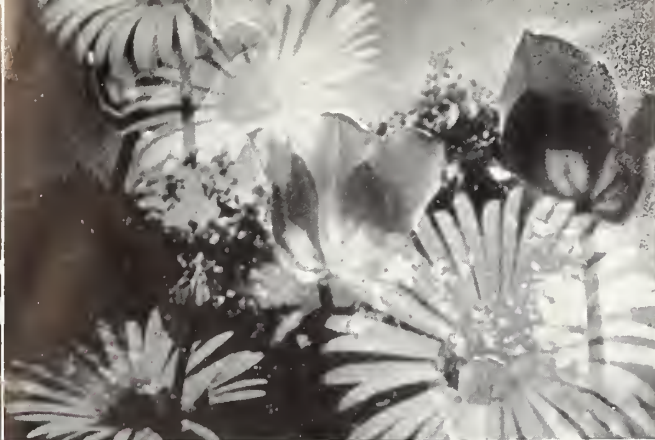
3rd Place: *Ten Pretty Girls*, 400 feet 8mm. Kodachrome, by Anchor O. Jensen, Seattle, Wash.

Family Films Class

1st Place: *It Runs In The Family*, 400 feet 16mm. Kodachrome, by Reel Fellow Erma Niedermeyer, Milwaukee, Wis.



ward—Scenario Class: "Ten Pretty Girls," by
J. Jensen.



• 1st Award—Documentary Class: "Singing Shadows,"
by Herman Bartel.



ward—Family Films Class: "Vacation, 1940,"
by N. Kellogg.



• 3rd Award—Family Films Class: "A Christmas
Greeting," by Violet Bergmann.

Honorable Mention

Activities of Main Street School, 650 feet 16mm. Kodachrome, by G. W. Lasch, New Albany, Indiana.

Ascent of the Tooth, 400 feet 16mm. Kodachrome, by Burge B. Bickford, Seattle, Wash.

Capetown and Petrolia Wonderland, 300 feet 16mm. Kodachrome, by Jack Tipple, Ferndale, Calif.

Bootlegger's Luck, 150 feet 8mm. Kodachrome, by K. C. Van der Molen, Kalamazoo, Mich.

Cock and Bull Stories, 300 feet 8mm. Kodachrome, by J. O. McCracken, Glendale, Calif.

Day on the Western Front, 300 feet 8mm. Kodachrome, by Ernest Eroddy, Denver, Colo.

Dedication, 400 feet 8mm. Kodachrome, by Alex. W. Morgan, Toledo, Ohio.

Fledglings, 150 feet 8mm. Kodachrome, by Dudley Porter, Beverly Hills, Calif.

Long Locked Lochinvar, 175 feet 16mm. black and white, by J. H. Gawler, Washington, D. C.

Marco Potter, 325 feet 8mm. Kodachrome, by Andrew Potter, Berkeley, Calif.

Nani O Hawaii, 50 feet 8mm. Kodachrome, with synchronized musical disc recording, by Mildred Caldwell, Long Beach, Calif.

On the Spot, 400 feet 16mm. black and white, by Demetris Emanuel, Los Angeles, Calif.

Our Voyage To Japan, 2400 feet 16mm. Kodachrome with synchronized musical and commentary disc recordings, by Leon Schrieber, Los Angeles, Calif.

Poi, 400 feet 16mm. Kodachrome, by Earl J. Stephenson, Honolulu, Hawaii.

Pueblo Indians of the Southwest, 2200 feet 16mm. Kodachrome, by E. P. Hunt, Palo Alto, Calif.

River Rats, 400 feet 16mm. Kodachrome, by Ted Geurts, Salt Lake City, Utah.

Sky Blue Water, 400 feet 16mm. black and white, by Tom Swaja, Des Moines, Iowa.

Song of Old Hawaii, 400 feet 8mm. Kodachrome with synchronized musical and commentary disc recordings, by Mildred Caldwell, Long Beach, Calif.

• Continued on Page 528

1941 . . .

2nd Place: *Vacation, 1940*, 350 feet 16mm. Kodachrome, by Forrest N. Kellogg, Long Beach, Calif.

3rd Place: *A Christmas Greeting*, 250 feet 16mm. Kodachrome, by Violet Bergmann, Mount Vernon, New York.

Documentary Class

1st Place: *Singing Shadows*, 900 feet 16mm. Kodachrome, by Herman Bartel, New Rochelle, New York.

2nd Place: *Home Town*, 1600 feet 16mm. black and white, by West W. Champion, Fresno, Calif.

3rd Place: *River Rhapsody*, 225 feet 16mm. Kodachrome, by Harry A. Downard, Jr., Redding, Calif.

School-made Films Class

1st Place: *Second Date*, 400 feet 16mm. black and white, by Reel Fellow Bill A. Jones and Joseph M. Streb, Dover, Ohio.

• Officers of the Long Beach Cinema Club whose progressive leadership won for their club the 1941 award for Club Achievement. Left to right: Ted Phillips, 1st V. Pres.; Mildred Caldwell, Pres.; Clarence Aldrich, 2nd V. Pres., and Raymond Fosholdt, Sec'y.-Treas.





Now... to make those movies **SCREENABLE!**

**Careful cutting, editing and titling
essential for maximum audience interest**

B Y C U R T I S R A N D A L L

IF all the rolls of movie film you exposed this summer were placed end to end—they'd make interesting entertainment, providing a little thought and time had been expended in editing and titling. For it's not so much what one brings back on movie film as the way it's presented on the screen that makes our cinefilming efforts worth the while.

How many spools of film lay around indefinitely in the processor's mailing cartons each season, no one knows. But one fact is known and that is, the average movie amateur's antipathy toward getting started on a splicing or editing job most frequently lies in the lack of suitable equipment for the job. There's nothing like a cheap or makeshift splicer, that consumes five minutes' time to make a splice, to deter even the most avid amateur from editing his films. And where an average summer's filming is allowed to accumulate and lay unspliced and edited, a simple magnifying glass

is not adequate for the job of inspecting the many frames of film necessary to a good job of editing.

So unless one is possessed of fairly good editing equipment, his cine hobby suffers. And this is no plug for any particular line or quality of splicers, titlers, or editing accessories. Such equipment is available at prices to fit the pocketbooks of all. It is only that too few amateurs realize the importance of these accessories in relation to their other equipment—camera, projector, exposure meter, etc.

Where one's editing ambition is manifest only in the limited activity of splicing the latest spool of film onto the reel of accumulated filmings, a splicer is essential. In other words, a splicer

• Continued on Page 537

• Family and friends willingly respond to invitations to home movie screenings when films are pleasingly presented. Keep their eyes glued to the screen until the final fadeout with good editing and titling.

PASTORAL on opposite page, product of camera of A. R. Bowen, Denver, Colorado, offers a delightful title background for a summer vacation or travel movie.



• Scenes like this, when tinted and toned, often surpass natural color on the screen.



Maurice from Monkmeier

DUO-COLOR *process for* *black and white films*

B y W . J . S E E M A N N

THERE is a simple duo-color process which the majority of movie amateurs have overlooked as possessing not only possibilities for rejuvenating early black and white films, but also as a means for imparting colors to any black and white films exposed today. Moreover, the system offers the one practical method for making multi-colored titles for Kodachrome films without the necessity

of shooting them on Kodachrome. And most interesting is the fact the coloring is applied by the amateur himself, opening up still another avenue of interest in the hobby of amateur movie making.

The widespread favor for Kodachrome has caused much of the early black and white films of pioneer movie amateurs to be relegated to storage. It is the contention that black and white films simply cannot compete with color when the two are screened together on the same home movie program. Yet among many early reels of home movies are many scenes of unusual personal or historical interest, in perfect screening condition.

Briefly, this duo-color process involves the two mediums of tinting and toning. The tinting process affects only the gelatine base of the film. The toning process imparts color to the emulsion, having no effect on the celluloid base. Many amateurs are familiar with one or both of these processes, having used one or the other as a means of giving a single color to black and white negatives. What many amateurs do not know is that these two processes can be combined to produce two and sometimes three distinct color tones in 8mm. or 16mm. film.

A woodland or forest scene on black and white film can first be tinted yellow, then toned green. The result will be that the shadows in the scene will take on a beautiful green color; the highlights will remain a clear yellow; and the halftones will be rendered a blend of the two. A sunset scene consisting of clouds with the ocean in the foreground can be given realistic coloring by first tinting the film red, then toning it blue. The clouds and the ocean will register a rich blue tone, while the highlights remain red, and the halftones will be a mixture of red and blue, giving a sort of purple hue to those areas. Frequently these effects are more startling than when the scene is filmed in natural color.

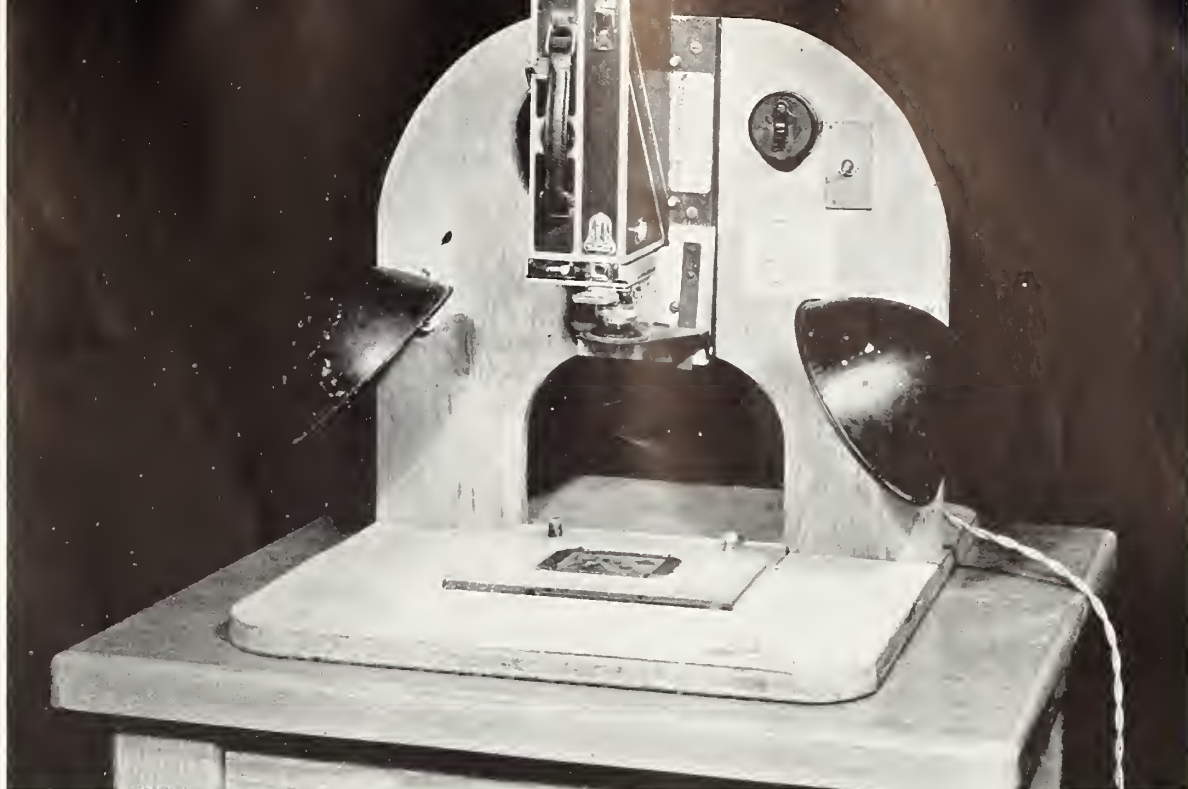
In title making for Kodachrome films, the titles may be shot on black and white positive or reversal film, then tinted and toned, same as with regular scenic shots. This will produce a two-color title—one color in the background and one in the lettering. Unless there are middle tones produced by fancy lettering with delicate shadings or the

• Continued on Page 532



• Pictured here are frame enlargements from 16mm. scenarized movie made by author which was processed in color, using the duo-color system. Each scene was treated differently depending upon locale and mood of the story it represented.

• Pictured here is ideal camera set up for shooting titles beneath glass where celluloid transparency backgrounds are used. Title card and background are held in accurate alignment under panel of plate glass on title board.



How to make celluloid backgrounds for *home* **MOVIE TITLES**

B Y G E O R G E W . C U S H M A N

ANOTHER addition to the cine-filmer's already full bag of tricks is made as soon as he begins to use celluloid negative "transparency" backgrounds in title-making. Their advantages are so numerous that it's a wonder more amateurs do not use them, but perhaps that is because they do not realize how easy they are to make and use.

The entire process, in a nutshell, consists of exposing a title through a piece of under-exposed and under-developed cut film in the familiar direct-positive manner.

The outstanding feature of the transparency background is that it can be used over and over again, with any wording. Once made, it is good forever. Any background can be used for the master, although dark backgrounds lend themselves best to this process.

After the background subject has been selected, set it up in either sunlight or artificial light, and take a picture of it with a still camera. The still camera must be loaded with color blind, plain "process" film. When developed, the resulting negative should be very thin—so thin that the image is scarcely visible when viewed to a weak light. This, of course, means that the original exposure must not only be lessened, but the subsequent development must likewise be reduced to a minimum.

Process film is quite slow, about as slow as positive movie film. Since under-exposure is required, some comparison may be gained by saying that the exposure should be about half that of the fast super sensitive films. In the sun, 1/200 at f.11 should be about right for the average background, while indoors under artificial light, the same exposure as that given fast pan film should be allowed, since process film is much less sensitive to mazda illumination.

The above, however, are only approximations, and since the film is developed by inspection only, more exposure would cause no harm. Too much exposure would result in such rapid development that streaks and unevenness would doubtless occur, and for this reason slight under-exposure is recommended.

As for developing the process film, any developer

• Continued on Page 535

• Pictures below show evolution of celluloid background in making of a title. Fig. 1 shows transparent background, which is placed over title card, making the combined title card as shown in Fig. 2. When photographed on positive film and developed as a negative, title appears as in Fig. 3.

Fig. 3

Fig. 2

Fig. 1

Through one of the many tunnels we can see "the great stone face" on Mt. Rushmore, the largest carved memorial in the world.

Through one of the many tunnels we can see "the great stone face" on Mt. Rushmore, the largest carved memorial in the world.

• Most cine cameras feature several filming speeds which afford the movie amateur means for making many interesting cinematic effects.



What you can do with variable camera SPEEDS

By WILLIAM J. BORNMAN

WHEN purchasing a movie camera, few amateurs give much thought to the advantages afforded by that feature which permits filming at a variety of camera speeds. Indeed, the cinefilmmakers are legion whose cameras provide speeds from 8 to 48 or 64 frames-per-second, who never once have used any but the normal 16 frames-per-second speed.

But a wealth of new adventure in cinematics awaits the movie amateur who will first study the

use of variable film speeds, gain a thorough knowledge of the effects use of each will provide, and then go out and make the new and interesting movies possible by shooting at 8, 24, 32, 48 or 64 frames-per-second. Not all cine cameras, of course, provide all of these speeds. Some cameras may be regulated to shoot at 8, 16, 32, and 64 frames-per-second while others provide for speeds of 16, 24, 32, and 64 frames-per-second—omitting the 8 frames-per-second speed but offering the speed of 24 frames-per-second which has been established as the speed for sound films.

To appreciate the value of multiple camera speeds, it is necessary, of course, to fully understand what may be accomplished with them. The early studio cinematographers were the first to make practical use of slow or fast camera speeds in producing comedy effects. Those who remember the old Mack Sennet comedies will recall the laughs that followed a scene of pursuing cops traveling at rapid speed which lent a punch that could not be gained had the scene been filmed at standard speed. Movies in slow motion, filmed with the camera turning at more than normal speed, are familiar to all.

What can the amateur do with variable camera speeds? Well, for one thing, he can produce the comedy effects of early silent movies. He can film slow motion studies of fast action events such as races, football games, and other sports. He can make nature studies of the growth of plants or the opening of flowers. And where light conditions and film emulsion speed do not permit shooting at normal 16 frames-per-second speed, the camera can be slowed to 8 frames-per-second to double the exposure time and thus record moving pictures of otherwise unphotographable events.

To understand the effect of slow or ultra-speed filming on the screen let us start with the fact that, when pictures are photographed at the normal speed of 16 frames-per-second and projected at the same speed, action will appear normal on the screen. This would also hold true where pictures are photographed at 32 frames-per-second and then projected at 32 frames-per-second. But if pictures filmed at 32 frames-per-second are projected at the normal—and slower—speed of 16 frames-per-second, action on the screen will be slower by one half. To film any picture at speeds

• Continued on Page 536

Bornmann

• These pictures illustrate type of action enhanced by filming at above normal camera speed. Diving scenes filmed in slow motion, i.e., 64 f.p.s., permit unusual study of the action. Shots made through windshield of moving car (center) will be minus the "jiggle" if shot at 32 f.p.s. Parade scenes (right) filmed at 24 f.p.s. appear more normal on the screen than when filmed at sixteen.





Press Association, Inc.

Annual news film offers study in EDITING

B y F R E D G R O S S

MOVIE amateurs who treasure good films, much the same as book collectors accumulate rare or interesting volumes, look forward each year to such new home movie releases as Castle Films' "News Parade of The Year," which presents motion pictures of nearly every major world event of importance occurring that year.

In years to come, motion picture documents of this kind will increase in historic and educational value, for certainly no 12 months of our generation have seen more world-shaking episodes take place than those which have occurred during the past year. These events not only are making history, but this phase of history will stand out vividly as a milestone in world evolution.

Imagine, for a moment, the value of a motion picture that can be screened in our homes, ten, twenty, or thirty years hence, which will parade before us on the screen the very occurrence of events that destined the shape of world conditions existing at that time. We may be able to "remember when," but how much more important it will be to screen it!

In addition to the documentary value of this annual film release, more and more movie amateurs are making it a subject of their study of film editing. With so much of the amateur's movie-making consisting of short, "newsreel type" incidents, a picture of this kind furnishes an excellent model to pattern one's editing by.

The task of Castle Films' staff in editing more than 17,000 feet of 35mm. film into a compact 1000 feet and then making this record available on 8mm. and 16mm. film is, indeed, a big one, calling for the best of film editing ingenuity. But

the final cutting—the 1941 edition of "The News Parade of The Year" will undoubtedly present one of the finest editing examples ever made available to the amateur in view of the extraordinary number of exciting events of the year which must be represented.

Perhaps you can visualize the vast editing task as you review the following recent events from which the content of the "News Parade" for 1941 will be made up. Perhaps, as you recall newspaper accounts of these events, you can visualize just how much footage of each you would allow in a one-reel documentary of this kind.

Early in 1941 the lend-lease bill was signed. . .

•Continued on Page 546

• Scenes like these of important world events will feature the 1941 release of Castle Films' "News Parade of The Year."

Wide World





Three stages of a well executed fade-out from Herman Bartel's 16mm. picture, "Singing Shadows."

HOW *and when to use* fades, dissolves, **WIPE**S

**Each has its place in
the making of a movie**

By RUSSELL DICKSON

OF all the transition effects which are currently used in professional cinematography, the fade, dissolve, and wipe, plus some montage effects, are easily at the disposal of the amateur filmer as well. Such effects are familiar to most movie amateurs, although there are yet a few who are unfamiliar with the procedure or methods for making them, as well as some who do not know just when such effects should be employed in the making of a home movie.

First to be considered is the fade—more properly referred to as a fade-in or fade-out, depending upon how it is executed. The fade, on the screen, appears as a gradual fading out of a scene from the full exposure range to complete opacity. At the top of this page are enlargements from three frames of 16mm. film which demonstrate various stages of a well executed fade-out.

The purpose of a fade-out is to terminate a sequence much the same as a period ends a sentence. The fade-in is employed to introduce a new sequence of action not directly related with the scene which preceded it.

Fades may be made in a number of ways and

the most effective are those which are made during filming, as opposed to those made chemically afterwards by means of dyes, although the latter are quite satisfactory when carefully made. On the market are a number of automatic fading devices, motivated by spring motors, which may be started and stopped manually by means of a cable release in the hand. Among these are the Baia Cine Transito, the Bool Cine Fader, the Filmo Fader, and the Harrison & Harrison Roto-fade.

Another accessory which produces satisfactory fades is the Fading Glass. This consists of an oblong of optical glass graduated from clear to full opacity and is gradually moved before the lens to decrease exposure. One such fading glass is that marketed by Harrison & Harrison of Hollywood. Still another method for producing fades employs a manual adjustment of the lens diaphragm ring, opening or closing it during filming to make the fade effect. This method is effective, however, only where there is sufficient latitude to open or close the lens adequately to make a complete fade effect. Should one be shooting at $f/8$ or $f/11$, for example, there would not be sufficient latitude between these stops and the last stop—usually $f/16$ —to produce a complete blackout of the scene for a fade-out.

This last method is more popular with those who make their titles by the direct-positive method, where the usual diaphragm opening used is around $f/8$ and where a fade-out is made just the reverse, as when using reversal film, by opening up the lens instead of closing down.

Chemical fades, as already stated, are made by subjecting the processed film to immersion in a dye solution such as Foto-Fade. Chemical fade-making assumes importance where it is found, during editing a film, that additional fade effects, not obtained during filming, are required. Thus it is a simple matter to place the fade-in or fade-out where wanted, eliminating any necessity for retakes to obtain the effect with the camera.

• Continued on Page 544



• At extreme left is enlargement from 16mm. picture illustrating one stage in the making of a lap-dissolve. One scene is faded in as the other is faded out. At left is example of wipe-off made on 16mm. film with amateur-made gadget.



Want a 3-star leader for your MOVIE....?

To qualify send your picture to the editors for review and comments

B Y T H E E D I T O R S

WAR, priorities, or the increasing high cost of living will in no way affect HOME MOVIES' free film reviewing service nor curtail the animated leaders which are awarded films sent the editors for review. The increase in number of films sent us during 1941 indicates the amateur's regard for this helpful service; and the number of readers who, having received an initial review of their film, made the suggested corrections and returned it again for re-review, points to the fact this service is benefitting the cinefilmer.

No movie amateur need go on indefinitely making mistakes in filming as long as this service is available. Yet, occasionally we hear of some who hesitate to submit their films for review, feeling their humble efforts unworthy of the trouble. However, no film is too small nor too lengthy for the editors to review. The same attention is given a short, 25-foot roll as to pretentious efforts running 1600 feet or more.

After each film is projected by the editors, crit-

icism is made and brief comments for improvement are written which are enclosed with the film when returned. To encourage readers to better their movie making through this service, all films reviewed are classified according to interest value, photography, editing, and titling, and awarded an attractive animated one-, two-, or three-star leader.

The following reviews are published this month for the information they contain that may be of value to other filmers:

"MAGIC MUSH"
150 Ft. 8mm.—By E. U. M.

★★★

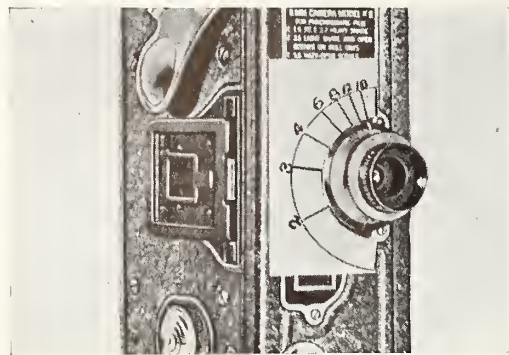
Remarks: The story on which this picture is based has been filmed by other amateurs, but not as smoothly and as near-technically perfect as was done by this filmer. The continuity concerns the sudden and magic appearance and disappearance of people or things by the medium of trick photography, while an embryo magician makes passes with his magic wand. This is done by stopping the camera in midst of the action and removing or inserting a person or object within the scene, then continuing filming. Here, good re-action shots, properly intercut, make the illusion seem more real, and this filmer has accomplished just this to perfection.

Continuity: The opening scene shows a family

•Continued on Page 541

• Reproduced above are frame enlargements from the attractive leader given films sent to the editors for review. Leaders convey a rating award of one, two, or three stars—depending upon continuity, photography, titling, and editing.

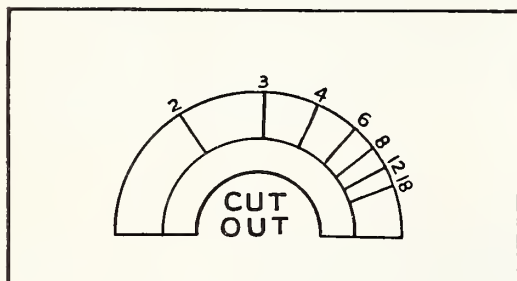
THE EXPERIMENTAL



Focusing Converter

Owners of Keystone 8mm. cameras fitted with fixed-focus lenses, may enjoy the convenience of a lens in focusing mount with the simple expedient illustrated here. On the mount of every 12.5mm. ($\frac{1}{2}$ ") lens is a white mark to which the iris diaphragm collar of lens is set in order to obtain desired aperture. This white line can also serve as the basic adjustment point in converting the fixed-focus lens to focusing.

First it is necessary to fit a paper focusing scale, like the one illustrated here, on camera case and adjacent to



lens as shown. The illustration is full size and may be cut out and cemented on camera for this purpose. Set the footage mark 18 opposite the white mark on lens when lens is screwed tightly in place, and cement scale firmly in place on camera.

Thus to shoot pictures at 2, 3, 4, 6, 8, or 12 feet from the camera, merely unscrew lens from camera until white mark is opposite desired footage mark.

—R. W. Conard.

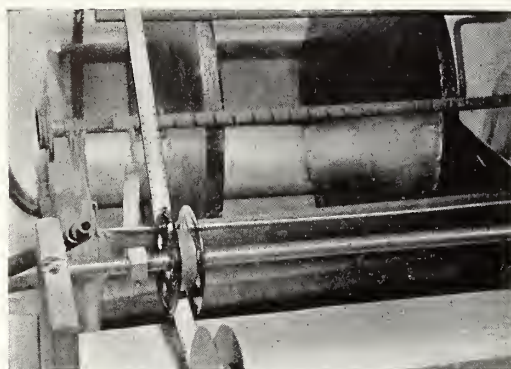
Film Loading Aid

Loading movie film on a developing reel or drum in total darkness, or under a safelight, is often a problem for beginning home processors. This bugaboo can easily be overcome by rigging up a simple automatic loading guide as pictured here.

It consists of a metal rod $\frac{5}{8}$ " in diameter and threaded 11 to the inch, supported in front of developing rack by a wooden bracket at either side. Threaded onto this rod is an ordinary 50-foot projector spool which serves to guide the film onto the processing drum, spacing it accurately as winding proceeds. The 50-foot spool has been altered as follows: Spool is taken apart and spindle holes enlarged to approximately $\frac{3}{4}$ of an inch. In reassembling, a large

nut, threaded to fit the rod, is soldered or bolted inside the spool to form the core. Thus the spool is made to travel along the threaded rod as it is turned during loading operations.

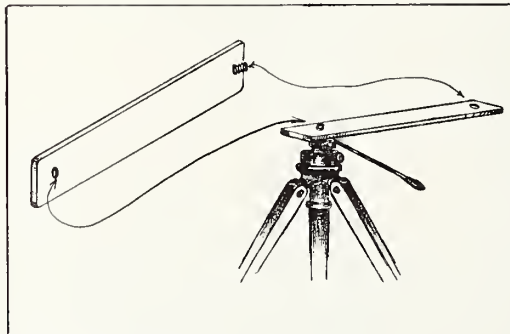
Core of spool is enlarged by winding it with a section of old film, secured by a strip of scotch cellulose tape. Thus, by increasing diameter of core, traction is increased and at same time diameter adjusted so a single turn of 50-foot spool will deliver just so much film to drum, properly spaced. This is im-



portant, and proper diameter for core of spool is determined as follows:

Suppose circumference of your developing reel measures 48". With 16mm. film you will want to advance film on reel $\frac{3}{4}$ " with each turn. Therefore, the 50-foot spool will have to turn $\frac{3}{4} \times 11$ (11 representing the number of threads per inch on threaded rod) or approximately $8\frac{1}{4}$ turns. To determine how much you must increase circumference of the 50-foot spool core, divide the figure 48 by $8\frac{1}{4}$, which will indicate circumference of this spool should be approximately 6". A few trials with old film will prove whether your calculations are correct, and any difference can easily be corrected by adding to or decreasing diameter of spool core.

—Frank Holeski.



Inverted Filming

By holding camera upside down, one can produce some interesting trick shots. However, in such instances, the camera should be mounted securely on a tripod. Sketch shows simple gadget which permits mounting any cine cam-

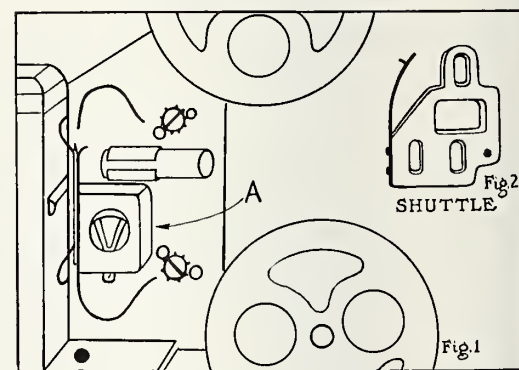
era in inverted position on a tripod. Gadget consists of a strip of metal, approximately 2"x8" by $\frac{1}{4}$ " in thickness. Holes $\frac{5}{16}$ " in diameter are drilled at either end, as shown, which permits placing one end of gadget over tripod screw and mounting camera on other end by means of a short $\frac{1}{4}$ "x20 machine bolt. When mounted on tilt-pan head, pan and follow shots may be made as readily as when camera is mounted in normal position.

—Stanley Jepson.

Continuous Printer

Owners of Univex projectors may convert same to a continuous printer and back again to a projector within a few seconds, with no danger of damaging or getting projector out of adjustment.

All that is necessary is to remove the intermittent movement cover and then the intermittent claw assembly as indicated in illustration. This involves removal of but five small screws. The film to be copied is then threaded, along with the raw film, into the projector. Instead of stopping momentarily for single frame printing, the film travels continuously past the film aperture, resulting in a better print.



For the light source, the regular projection lamp should be removed and replaced with a 15 or 20 watt frosted bulb. The lamp house must then be made light tight in order that no stray light may reach the unexposed positive film.

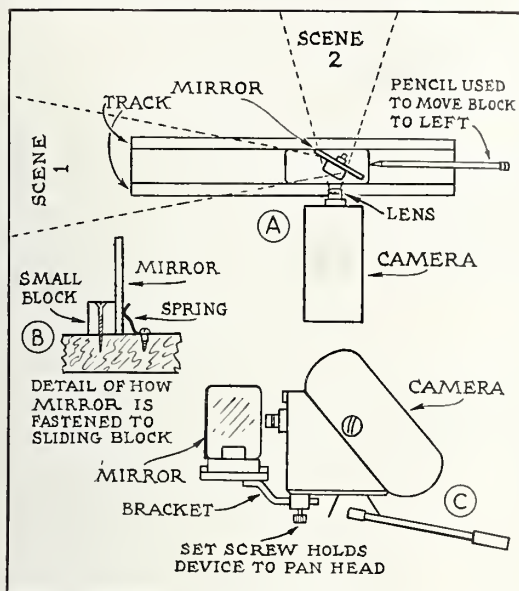
To re-convert machine for normal projection use, the intermittent claw assembly and cover is replaced.

—R. J. McCunney.

Wipe-off Maker

Picture and diagrams show easily-built device I made for making wipe effects with my Model E Cine Kodak. It may be used with any other make of cine camera, too. The base consists of a board 9" long and 2" wide with quarter-inch square moulding at the edges

CINE WORKSHOP



to form a track. Between this track travels a wooden block 3"x7/8". Into this block is set a small mirror at an angle of 40% from the camera lens.

To make a wipe-off, block and mirror is moved along the track until it is directly in front of camera lens. When in this position, the camera will record the scene at right angle to left of camera—gradually bringing this scene into full position as the mirror is moved into place.

This device is fastened to my tripod head by means of a bracket shown in Fig. C, which was constructed from a piece of quarter-inch metal about 4 inches in length. This is fitted into a small metal block attached to pan-head by means of a small set screw.

Edge of mirror should be painted flat



black to prevent reflection of light. Also important is fact both scenes in a wipe must be of the same focal distance—in other words, two long shots must be wiped together or two closeups at the same distance from camera.

—Owen Wilson.

Protection

Those who have accidentally sent a roll of un-exposed film to the processors will appreciate this simple idea which

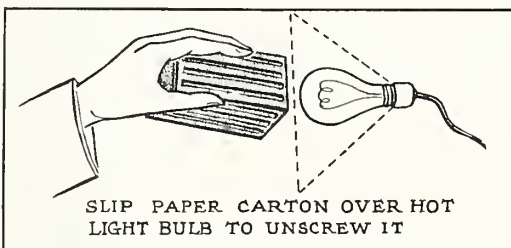
I employ to prevent mixing rolls of un-exposed with exposed film in my gadget bag. I usually carry along five or six rolls of film. Boxes of un-exposed film I mark "UX" with a pencil, indicating same are un-exposed. After film is exposed and returned to its container. I erase the letter "U" leaving the "X" to indicate the film is exposed and ready for processing.

—David Cohen.

First Aid

For quick, temporary mending of breaks in film during projection, use small bits of adhesive tape. Cut a number of short strips, about 1" in length and the width of your film, and stick them on side of projector where they will be ready for use in case of emergency. They're easily removed later without damaging film or emulsion.

—Stanley Jepson.

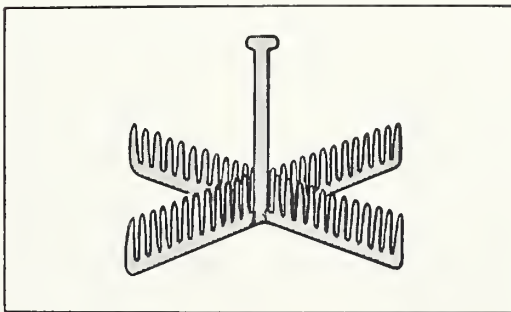


SLIP PAPER CARTON OVER HOT LIGHT BULB TO UNSCREW IT

For Hot Lamps

When a photoflood "blows" in the midst of filming a scene or title, it may be removed at once by first placing over it the corrugated container in which it came, and then unscrewing it. For this purpose I always save the paper lamp containers and keep one or two handy whenever shooting with photofloods.

—Edward Harris.



Developing Rack

Here is a simple, inexpensive easy-to-make developing rack for those amateurs who develop their own positive film titles. It will hold 4 to 6 feet of film and require very little developer. Required are three plastic hair combs, obtainable from the five and ten cent store.

*gadgets, tricks and
short cuts contributed
by Cinebugs*

REWARD FOR IDEAS!

IF YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8mm or 16mm, enabling us to promptly forward awards adaptable to your use.

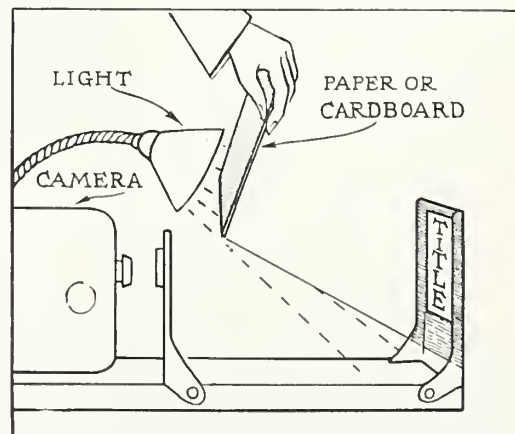
Cut two of the combs into two equal parts, dividing them at the center. Dip the cut ends into acetone to soften them. Then fuse these to center of uncut comb, as shown in illustration, applying a few drops of acetone frequently with a brush to aid in fusing all members into one solid piece. When fusing is complete, break away some of the teeth at center of assembly and cement an upright piece of plastic material to form a handle. This may be another comb from which all teeth have been removed and filed smooth.

—J. A. Sagen.

Title Fades

An easy method for producing fade-ins and fade-outs in titles, where fading devices are lacking, is to use a large sheet of cardboard and move it slowly in front of light source in order to di-

• Continued on Page 547



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Best amateur movies of 1941 . . .

• Continued from Page 517

Spokane and The Inland Empire, 800 feet 16mm. Kodachrome, by Burton Belknap, Spokane, Wash.

The Old, Old Story, 400 feet 16mm. Kodachrome, by Pat Rafferty, Long Beach, Calif.

The Student Is a President, 200 feet 8mm. black and white, by Menlo Jr. High School, Menlo Park, Calif.

Through the Window Pane, 400 feet 16mm. Kodachrome, by Mrs. Warner Seely, Cleveland, Ohio.

Three Wishes, 125 feet 8mm. Kodachrome, by Earl Cochran, Colorado Springs, Colo.

Tropical Ecstasy, 350 feet 16mm. Kodachrome, by Dr. Roy L. Gerstenkorn, Los Angeles, Calif.

Utah Trail, 200 feet 8mm with musical disc recordings, by Mr. and Mrs. Al. Morton, Salt Lake City, Utah.

Achievement Awards

For Photography — To Herman Bartel, New Rochelle, N. Y., for the fine camera work in his 16mm. Kodachrome picture, *Singing Shadows*.

For Editing — To Raymond Fosholdt, Long Beach, Calif., for the excellent cutting and titling of his 16mm. picture, *Father's Time*.

For Titling — To Earl Cochran, Colorado Springs, Colo., for outstanding technical skill in titling his 8mm. film, *Three Wishes*.

For Sound — To J. Glenn Mitchell, Joplin, Mo., for his amateur made synchronized recording of music and commentary submitted in contest. Recording accompanied his film, *Within These Hills*, winner of Lloyd Bacon Trophy.

Club Achievement — To Long Beach Cinema Club whose progressive activities made them the most outstanding amateur cine club during 1941.

A forecast, destined to come true, was written

when it was stated in the July issue of HOME MOVIES that, "Within These Hills, the Movie of The Month, is undoubtedly one of the great amateur motion pictures of the year." This picture easily earned the coveted Lloyd Bacon Trophy sponsored by the famous Warner Brothers Pictures' director.

Running 800 feet in 16mm. Kodachrome, this fine picture was produced by J. Glenn Mitchell, of Joplin, Missouri. Essentially a documentary picture,

REGARDING THE TELECAST

of prize-winning films in HOME MOVIES' 1941 Amateur Contest: as we go to press we are informed by the Don Lee Broadcasting System that their new facilities for telecasting 16mm. films will not be completed until the latter part of November.

Telecast of winning films over radio station W6XAO will, therefore, be postponed until sometime during December. Watch for further announcement in the December issue.

and above all else—their self-reliance and confidence in the future."

The scenes that follow take us into the Ozarks of Missouri, show us the beautiful country and the fine people who dwell there, and then take us into their homes, and along to church or to market with them. A more complete review of this picture appeared in the July issue, but something should be said here of its exceptionally fine photography, its continuity, editing and titling. All point to the fine skill of this amateur in all departments of picture making.

Accompanying this film was an outstanding amateur disc recording of background music and narration also produced entirely by Mitchell and which won for him the Achievement Award in this contest for sound. The narration, while not a full running comment, still is sufficient for this picture and the musical selections which background the picture throughout are highly appropriate. Over the closing scene of the picture, shot of a waving American flag is lap-dissolved and at this point the recording crescendos into the national anthem, then fades in unison with the End title.

Another Movie of The Month clicked in the finals when Raymond Fosholdt's "Father's Time" reviewed in the November 1940 issue of this magazine, captured 1st Award in the Scenario Class. Full of human interest and humorous situations, "Father's Time" concerns a man who, at the close of a working day, buys his favorite magazine, then encounters all sorts of delays and interruptions in his effort to read it. Arriving home and settling in his easy chair, he is about to pick up the magazine when a call from the kitchen summons him to open a can of preserves. His daughter interrupts for money to buy a new coat,

"Within These Hills" might also be termed a propaganda picture—the kind of propaganda we want to see in motion pictures: that which enlightens us to the confidence and self-reliance of most of the people of the United States at a time when all is turmoil in other parts of the world.

A foreword tells us that, "... the fears and uncertainties of the future have fostered discontent . . . have tended toward national hysteria and dissension. . . It is then of considerable importance to find within the heart of our country, a group of people who have managed to keep their individuality and happiness,

and when he carries the magazine to the dinner table, his wife's disapproving glances cause him to postpone reading until later.

But a neighbor calls to take his wife to the movies, so he's wheedled into washing the dinner dishes. While doing so, he's summoned by daughter to help with her evening gown, and while thus engaged, the magazine falls into the dishwasher. Returning to the kitchen, the unperturbed husband rescues his magazine and proceeds to dry it out in the gas oven.

There comes a call at the door, which he must answer. It proves to be his daughter's boy friend, and the two stand and chat until daughter makes her appearance. When she departs with her companion, the husband returns to the kitchen and his dishwashing chores. The odor of smoke assails the husband's nostrils. Opening the oven, he finds his cherished magazine somewhat charred. Resourceful, he smooths out the remaining pages with an electric iron and then proceeds to his bedroom.

Donning his pajamas, he settles down in bed to read the magazine. Overcome by exhaustion he quickly falls asleep. Closing gag shot shows the family cat, asleep at foot of the bed, suddenly awake at the sound of the husband's snoring.

Highly commendable is the photography of this picture as well as Fosholdt's original story. For the editing of this fine film, Fosholdt also receives the Achievement Award for editing in this contest.

Excellent camera technique plus a fine original story combined to make a prize winning film out of "A Pain In the Night" and net the 2nd Award in the Scenario Class for its maker, Reverend Raymond G. Heisel of Elmira, New York. Also a Movie of The Month (See May, 1941, HOME MOVIES) "A Pain In the Night" is a delightful narrative picturing an incident that many of us have experienced—a sudden toothache in the middle of the night. The picture is cleverly opened



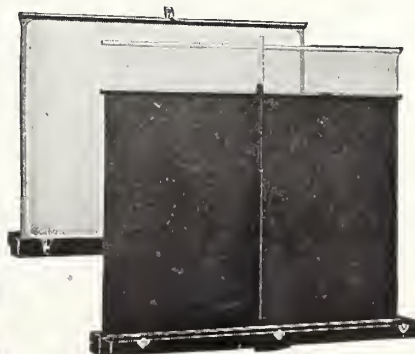
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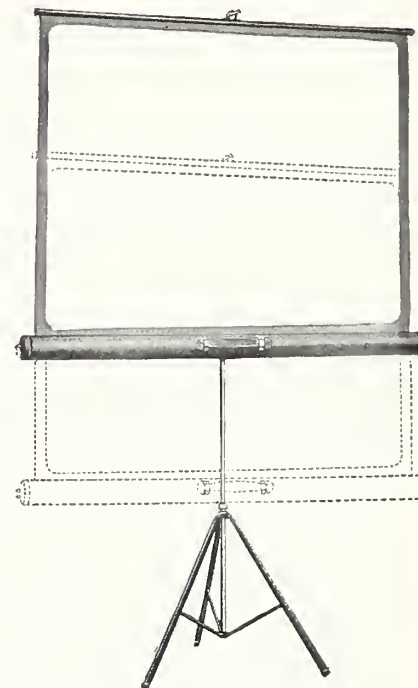
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DeLUXE AUTOMATIC
COLLAPSIBLE MODEL



DUPLEX MODEL
(Phantom shows mast extended for square screen.)



STANDARD TRIPOD MODEL
(Dotted lines show screen's lowest point.)

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Witelite
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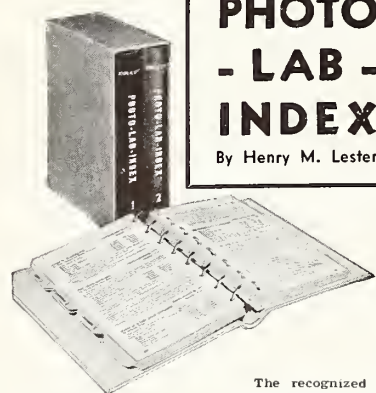
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in true professional manner with a closeup of an alarm clock to establish the time, then the camera pans to a bed, one side occupied by a sleeping woman; the other evidently recently vacated. The camera continues panning, picks up the feet of the husband as he trods back and forth on the bedroom floor. The camera moves upward to reveal the husband, a handkerchief tied about his jaws and a glum and sorry look on his countenance.

His unsympathetic wife summons him back to bed, but he cannot lie down. Thus, in sitting position, he falls asleep and dreams. The dream sequence opens with the husband attempting to pull the aching molar by tying string to tooth and then to doorknob. His mistake is in tying string to wrong side of door, for when his wife inadvertently opens it, the knob strikes him in the eye, and a "shiner" results.

The wife sends him to the dentist where the tooth is extracted after many humorous maneuverings on the part of the dentist with an assortment of garage mechanic's tools. Presently the man awakens from his dream to find the pain has disappeared. Jubilantly, he removes the 'kerchief from his face and throws it aside, but in doing so, strikes in the face, his wife sleeping by his side. She awakens with a start, and now she has an aching jaw, ties the 'kerchief about her head.

The final shot shows her mumbling some unkind words to her careless husband as he looks on shamefacedly ala-Dagwood Bumstead.

The picture is replete with fine closeups which aid materially in keeping the picture moving at the right pace. Editing and titling were also well executed.

Back in the race again this year, and with telling results was Anchor O. Jensen of Seattle, Washington, this time with a fine 8mm. picture in color entitled "Ten Pretty Girls" which captured 3rd Award in the Scenario Class. Marked by some of the finest indoor settings ever to be seen in

an amateur movie, this picture indicates, as did the maker's 1940 entry, that he is a keen student of professional cinematography.

The story concerns a youth, lounging in his den and meditating on the girls in his life. He has just made a string of paper dolls by folding the page of a newspaper and tearing away parts of it with his fingers so that when the paper is unfolded, there remain ten doll-like figures joined together. These he tears apart one by one, and as he does so, he reflects upon the girls he has known. His reflections are shown in dissolving scenes which follow. And the girls who take part in the subsequent sequences easily could be candidates for Earl Carroll's show; indeed, one reviewer of the film termed them "fugitives from a talent scout!"

Ten different girls in all are depicted in an equal number of sequences, and the action is treated differently in each. The last, of course, pictures the girl he loves—the little red head whom he has known since childhood. The closing scenes show him at the end of his meditation, preparing to call on his sweetheart, and then the events that follow: a dinner date, a ride in the moonlight, and the proposal.

Marked by a fine original story, excellent photography, and good editing and titling, this film easily rates one of the most entertaining amateur movies of the year.

Barely failing to repeat his performance of last year was Herman Bartel, winner of the Lloyd Bacon Trophy for 1940, whose entry in this year's contest, "Singing Shadows," places first in the Documentary films class. Highlighted by some of the most breath-taking color photography that was made even more appealing by extraordinary camera manipulation, this picture is easily the finest example of motion picture photography yet achieved by an amateur. And because of this, "Singing Shadows" also captures the Achievement Award for photography in

this year's competition. Recordings such as Debussy's "Claire de Lune" furnished inspiration for this film, which attempts successfully to interpret in motion pictures the various moods of the music. Quite naturally the picture consists of outdoor scenes well composed and most artistically photographed, then arranged in sequences in such a manner as to fit the various passages of the several musical selections submitted for playing during projection of the film.

W. W. Champion's "Home Town," the Movie of The Month for March, was awarded 2nd place in the Documentary Films class. A full and interesting account of this civic documentary may be found in the March (1941) issue. Excellently photographed and enhanced by fine titles, this picture portrays the activities of the engineering department of Fresno, Calif. The picture was more than a year in the making, requiring as it did the filming of certain episodes at each season of the year.

Harry A. Downard, Jr., Redding, Calif., took the 3rd place award in the Documentary class with his fine 16mm. Kodachrome picture, "River Rhapsody," which traces the origin of a river from the melting snows, to its ultimate destination, the sea. Replete with fine camera work and good editing, the film is further enhanced by a well-rounded selection of recordings for musical accompaniment.

In the Family Films class, Mrs. Erma Niedermeyer, a 1940 contestant, captured 1st award with her fascinating 16mm. Kodachrome film, "It Runs In the Family," which pictures the activities of a family at Christmas time. As the Holiday approaches, the family is reminded by radio announcements that just so many days remain until Christmas.

Each member of the family gets to work on a handmade gift for another of the family. Comes Christmas morn and unwrapping of the personally-made gifts which prove disap-

pointing to each recipient. One girl receives a hat, not to her liking; another a flannel nightgown; Grandpa gets a toy airplane; Dad a hand-knit sweater that fits like an overcoat, etc. Closing scenes show each gift being relegated to the wastebasket.

Commendable is the fine photography, especially as all scenes were made indoors. The continuity, of course, is excellent.

Second place in the Family Films class went to Forrest B. Kellogg of Long Beach, Calif., for his 8mm. Kodachrome picture, "Vacation, 1940." This is a simple continuity shot "on the cuff" during a vacation trip and demonstrates what an amateur can do when a little imagination is brought into play. This continuity, reviewed at greater length in the August issue, concerns a couple on a vacation trip. The husband chooses to fish while his wife hikes through mountain trails with their dog.

It is the professional way that Kellogg brought his wife and dog into each scene as an excuse for filming all scenic compositions that highlights this fine movie.

Third award in the Family Films class was captured by another feminine filmer, Violet Bergmann of Mount Vernon, N. Y., with her 16mm. Kodachrome movie, "Christmas Greeting." A capable director as well as filmer, Miss Bergmann has produced a Christmas movie that will always prove an interesting screen subject. Story concerns a family preparing for Christmas—hanging of wreaths and Christmas decorations, wrapping of gifts, etc. The husband cuts down a fir tree in their yard for the Yule tree. Then on Christmas eve, the two kiddies attempt to spy on Santa. But he surprises them—catches them in the act and sends both scurrying off to bed.

Closing scenes show the family gathered about the piano on Christmas night and singing carols.

There was only one award in the School-made Films class and this went

4

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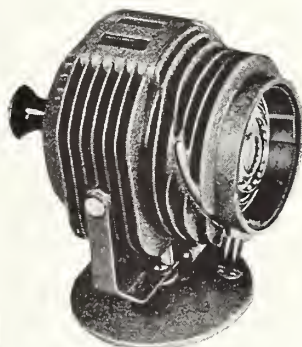
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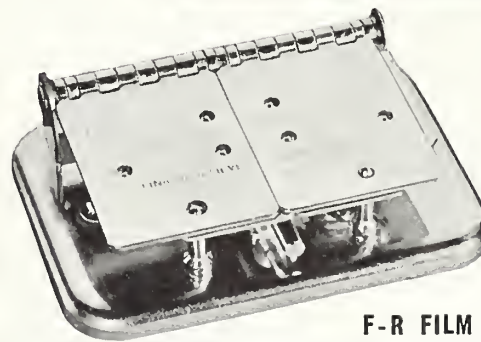


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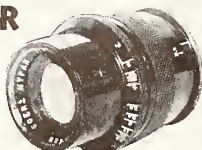
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to Bill A. Jones and Joseph M. Streb of Dover, Ohio, for their 16mm. black and white picture, "Second Date." This picture was reviewed in the educational films section of the September issue and concerns two students—a youth and a girl—who indulge in drinking during a school prom. Ordered off the floor for their drunken conduct, the two set out for a joyride in the youth's car which ends in a crash and a term in the hospital.

Later the two are placed on probation and when they return to school a special lecture, inspired by their escapade, shows the error of their ways and brings a firm resolve never to indulge in intoxicating liquors again.

Continuity is fine and photography, editing and titling are above average.

Those taking the Achievement Award trophies were:

Herman Bartel, New Rochelle, N. Y., for his fine photography in "Singing Shadows;" Raymond Fosholdt, for his excellent editing of "Father's Time;" Earl Cochran, Colorado Springs, Colo., for the splendid titles in his 8mm. film, "Three Wishes;" J. Glenn Mitchell, Joplin, Mo., for his disc recording of narrative and musical background for his Lloyd Bacon Trophy winner, "Within These Hills;" Harold Moats, Decatur, Ill., for Technical Achievement in the designing and building of an automatic wipe-off and fading device for the Keystone 8mm. camera, which were described in the April and May (1941) issues of HOME MOVIES; and The Long Beach Cinema Club for the most outstanding Club Achievement.

Space does not permit a fuller account of these achievements nor of many

of the prize-winning films. But an attempt will be made to bring further description of them to our readers in future issues.

One highlight of this contest is the fact that four Reel Fellows won six of the major awards — Raymond Fosholdt, Rev. Raymond J. Heisel, Erma Niedermeyer, and Bill Jones. Other Reel Fellows were represented in the Honorable Mention division.

So with another highly successful contest concluded, we take leave at this point and extend heartiest thanks to the many hundreds of amateurs who participated. If your film entry did not place, remember it may be due only to the fact another, just a "notch" better, managed to nose out your picture in the finals. So keep up your filming and plan to enter again next year.

Duo-color process for films . . .

• Continued from Page 520

title is photographed over a decorative or illustrated background, the third color, which would be a mixture of the tint and the toning shades, would be lacking.

Before proceeding with a description of the tinting and toning processes, attention should be called to the fact that positive films are obtainable in a variety of colors, i. e., the base of the film is already tinted. Popular among colors available are red, blue, lavender, purple haze, amber, candle flame and yellow. For the amateur who shoots positive and reverses the film himself, and for those who want to make positive titles for Kodachrome, these pre-tinted positive stocks offer a short-cut to the duo-color process. With them, only toning is necessary to obtain the pleasant colorings already described.

Many tinting and toning chemicals, prepared and otherwise, are available today which make it quite easy for the average amateur to obtain a variety of

color combinations in his black and white films. The Craig Cine Tints, for example, are available in six different colors and are ideal for tinting either positive or reversal films. The Soloid Stains, marketed by Burroughs - Welcome, are another excellent line of tinting mediums.

Toners suitable for movie films are made by Marshall and also Burroughs-Welcome, and are available in tabloid form. These need only to be dissolved in water for use. Then there are the Mansfield Single-solution toners which come prepared—ready-mixed—in liquid form, and are to be had in brown, green, magenta and blue.

Those desiring a greater selection of colors, or perhaps deeper or lighter shades of certain colors, may mix their own solutions from chemicals readily obtainable from photographic stores or chemical supply houses.

The two principle methods of toning motion picture film are: (1) by replacing the silver image with inorganic salts (iron

tones), and (2) toning with dyes and the use of a mordant bath. Of the various metal salts, uranium ferrocyanide (reddish-brown), iron ferrocyanide (blue), and silver sulphide (sepia), are the most suitable for movie films. These toners have a tendency to intensify the image, so are chiefly applicable for use with scenes that are a trifle "thin" or over-exposed. Thus, many over-exposed scenes, which every amateur has in his collection of deleted footage, may be given a new lease on life by toning them in any of the iron toners. As they take on the toning color they will automatically become intensified, bringing out the photographic qualities anticipated in the original exposure.

The equipment necessary for tinting or toning operations depends upon the amount of footage to be subjected to these processes and whether or not each scene is to receive a different coloring. Where an entire roll of film—50 or 100 feet—is to be tinted, then toned, making for an



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over-all color transformation, the usual round drum or developing rack, such as used for home reversal processing should be used. In fact only by use of such equipment can the tinting or toning process be carried on uniformly over great lengths of film.

On the other hand, where each scene is to receive different treatment, that is, different tinting and toning colors, this may be handled with an ordinary developing tray for the dye solutions, and the film immersed in the solutions by hand, much the same as one would develop a short length of title film.

There are some precautions which must be followed in tinting or toning movie films. First of all the film should be thoroughly cleaned of all oily substance, then washed in running water to remove any trace of hypo. If any hypo is left on the film, it will tend to cause streaking, prevent the dye from working evenly. Washing the film in running water also softens the emulsion and prepares it to receive the toner.

It is important that no metallic surface, no matter how small, comes in contact with the tint or toning solutions. If an enameled tray is used, make sure there are no cracks or chipped spots. If such defects should exist, coat them with waterproof enamel or paraffine before using the tray. Glass refrigerator trays or dishes are ideal for use in hand toning short lengths of film. Since toned image is soluble in alkali, washing should not be prolonged where the water is known to be alkaline in content.

Those who have admired the platinum-sepia tones of some theatrical films will be interested in the brown and sepia tones possible with the use of the Uranium toner. This toner tends to intensify the film the longer it is immersed in it. Over-exposed outdoor scenes, panoramas, desert scenes, etc., are extremely beautiful when subjected to the Uranium toner. Maximum toning effect is produced in about 10 minutes, the color proceeding from a

chocolate brown (2 to 3 minutes) to a coppery red at the end of a ten-minute interval. Many intermediate tones can be had by toning for shorter intervals. The Uranium formula follows:

Uranium (Uranyl)	
Nitrate	35 grains
Potassium Oxalate	35 grains
Potassium	
Ferriocyanide	15 grains
Ammonium Alum	85 grains
Hydrochloric Acid,	
10% solution	1¼ drams
Water to make	32 ounces

After toning, wash film in clear running water for at least ten minutes.

An interesting combination of colors is obtained by first toning the film in the Uranium bath for about 3 minutes, then in the Iron toner for about two minutes. Immerse the film in the latter from 2 to 10 minutes at 70°F. until the desired tone of blue is obtained. Color of image will graduate from a light bluish-grey (2 to 3 minutes) to a deep blue in 10 minutes. Wash film 10 to 15 minutes until highlights are clear. Formula for the Iron blue toner follows:

Ammonium Persulfate	7 grains
Ferric Alum (Ferric	
Ammonium Sulfate)	20 grains
Oxalic Acid	45 grains
Potassium	
Ferriocyanide	15 grains
Ammonium Alum	73 grains
Hydrochloric Acid,	
10% solution	¼ dram
Water to make	32 ounces

Both the Uranium and Iron Toners are single solution processes and very simple for the amateur to use. Great care must be exercised in mixing either of these toners. Each of the chemicals should be dissolved separately in a small quantity of warm water and added to the solution in strictly the order given. When properly mixed the solutions should be a pale yellow color and perfectly clear. Both of these toners are sensitive to light and should be stored in dark brown bottles when not in use.

Owing to the limited selection of colors available with the Iron toners, other methods of toning have been evolved — principally the use of a basic dye solution with a mordanting bath. Certain inorganic



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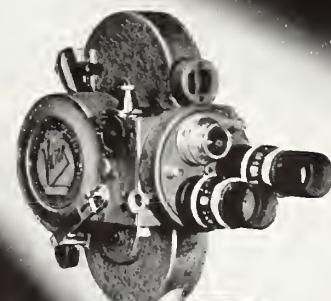
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compounds have been found to have the peculiar property that when immersed in a solution of a basic dye the dye comes out of the solution and attaches itself to the compound. The dye is then said to be mordanted and the inorganic compound is called a mordant. Silver ferrocyanide is a typical mordant. Therefore if the silver image on the film is converted into a silver ferrocyanide image (by immersing in the mordanting bath) and then toned in the basic dye solution, the colored dye is embedded in the image and the highlights or film base itself is not affected by the color.

MORDANT BATH

Uranium (Uranyl)	
Nitrate	116 grains
Oxalic Acid	58 grains
Potassium	
Ferri-cyanide	58 grains
Water to make	32 ounces

Dissolve each chemical separately in a small volume of water and add strictly in the order given. After mixing, the solution should be light yellow and perfectly clear. For use, take 1 part of stock solution and 4 parts water.

Time of mordanting: Immerse the film until a slight chocolate colored tone is obtained. With a new bath this will require from 1½ to 2 minutes but as the bath ages, this time will be prolonged. A little of the stock solution will revive the bath. Temperature of the solution should be at 65° to 70°F.

Time of Washing after Mordanting: Wash until the highlights are free from yellow stain, which usually takes from 10 to 15 minutes. Do not wash longer than 20 minutes or some of the mordant will be washed out and inferior dye tones will result.

DYE TONER BATH

Dye	3 grains
Acetic Acid, 10%	1¼ drams
Water to make	32 ounces

Thoroughly dissolve the dye in hot water, filter, add the acetic acid and dilute with cold water to make the required amount.

Time of Dye Toning: Immerse the mordanted and washed film in the dye bath for from 2 to 15 min-

utes according to the color desired.

Time of Washing after Dyeing: Until the highlights are clear, from five to ten minutes.

The following dyes are suitable for toning motion picture films:

Safranine A	Red
Chrysoidine 3R	Orange
Auramine	Yellow
Victoria Green	Green
Methylene Blue BB	Blue
*Methyl Violet	Violet

*With Methyl Violet use one-fourth the quantity of dye given in the above formula.

Intermediate dye tones may be obtained by immersing the film in successive dye baths or by mixing the dye solutions.

By omitting the ammonium alum from the Iron Blue Toning formula it is possible to secure Double Tones. This bath tones the halftones white (or clear) and the shadows blue. If the resulting image is immersed in any of the dye toners, the dye is mordanted to the halftones while the shadows remain more or less blue. Two color toned images are possible with this bath. A sunset scene which has been tinted yellow is placed in the Dou-

ble Tone solution until the shadows are a deep blue. After washing for 10 to 15 minutes the halftones and highlights are clear. The film is then immersed in a red dye toner until the halftones are red. After a final washing of from 5 to 10 minutes the highlights are clear and we have a three-color combination — highlights are yellow, halftones are red and the shadows are blue.

The choice of colors for a given scene or sequence must, of course, be left to the individual filmer. However, certain colors have become recognized, through long practice, as suitable for certain subjects. Sepia is particularly suitable for portrait-closeups, also for landscapes. Snow scenes are unusually attractive when toned a blue-grey. A seascape of a sailboat scudding along with wind-filled white sails appears almost real when toned blue or marine green. Indeed, your finest black and white films, no matter how beautiful, will take on new life and greater naturalness when subjected to this duo-coloring process.

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1940

NOVEMBER: "Father's Time," produced by Raymond Fosholdt, Long Beach, Calif. A 16mm picture, 400 feet in length.

DECEMBER: "Spokane and The Inland Empire," produced by Burton Belknap, Spokane, Washington. A 16mm Kodachrome picture, approximately 800 feet in length.

1941

JANUARY "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchel, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm. Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm. Kodachrome picture, 300 feet in length.

Celluloid backgrounds . . .

• Continued from Page 521

is usable. The film must be developed by inspection. Since process film is not sensitive to the reds or yellows, either of these colors may be used in the safe-light. The yellows are preferred since they permit closer inspection of the image when it begins to appear. The Wratten OA is ideal for this purpose.

Many workers pre-soak the negative in water, as this tends to eliminate chances of streaks in the short developing time. But whether or not this is done, the negative is developed until the first signs of the image begin to appear. At this instant the film is quickly rinsed and placed in the hypo.

After the film has cleared, scarcely any image is visible, but this is exactly as it should be. When dry, place the film on a sheet of plain white paper. If the negative background has been exposed and developed correctly, the negative image will now become apparent. It should appear something like the negative in Fig. 1. For this illustration an ordinary piece of pine board was photographed in sunlight and developed as described above.

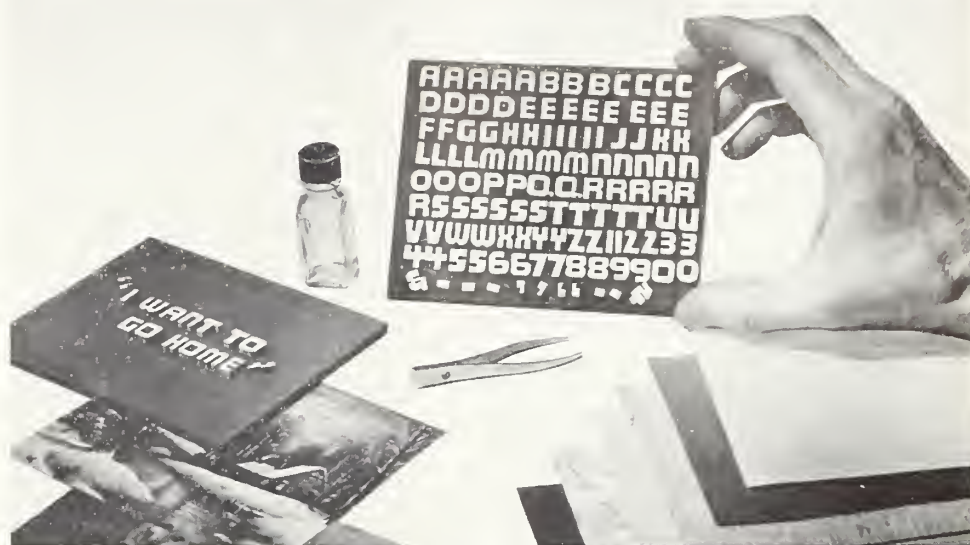
The "background" negative is next placed over the title composed of black lettering on white paper, and will look much as the image does in Fig. 2. When photographed on direct positive film and developed to a negative only, the result will appear much as in Fig. 3.

Successful results depend chiefly upon the correct density of the transparency background and its close contact with the title when the title is exposed. In order that close contact may be realized, it is advisable to place a piece of plate glass over the background and the title. The titler pictured on page 000 shows how one amateur designed such an outfit. Two holes, drilled in the glass, permit its removal at will, yet hold it firmly while the title is being photographed.

Caution must be exercised in developing the final negative to the correct density. Let it be stressed again that as soon as the image begins to appear and is clearly, but barely, visible, development must be stopped at once. A few trials will show the worker exactly when development must stop.

Any background can be made into a celluloid negative. An actual scene itself can be photographed as well as pictures, composite setups, etc. Any of them, once made, can be used indefinitely without injury to either background or title.

There are many fascinating tricks and effects that can be accomplished when making titles by the foregoing method, not the least of which is animation. Letters or words can be made to appear one by one. This is easily accomplished by placing an opaque of white paper between the title and



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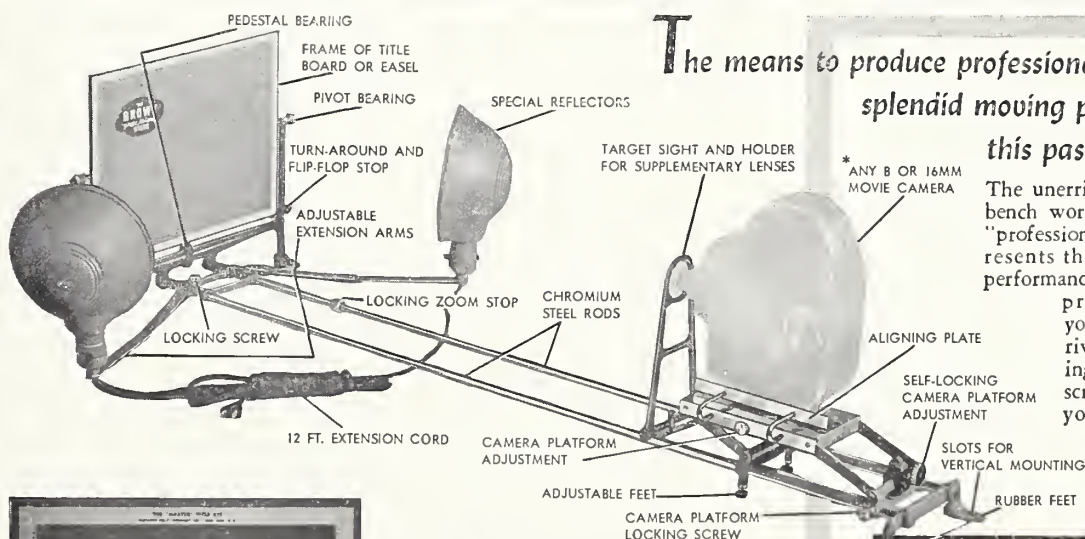
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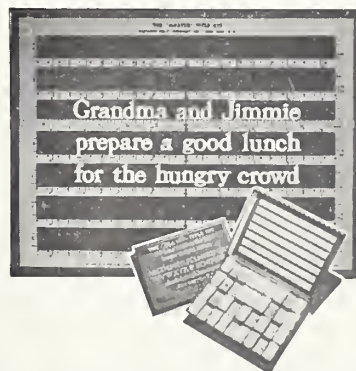
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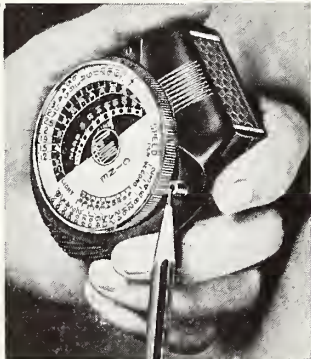
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the celluloid background. As the camera starts running, the white paper is slowly removed and drawn out from between title and background, revealing the wording of the title. Best results will be obtained when the white paper mask is made of the same kind of paper as that upon which the title is lettered. Otherwise the difference in paper surfaces, colors, or textures may show on the screen. Also, the paper should be thin so that its edge will not cast a shadow.

Animated map inserts are likewise simple to make with celluloid negative backgrounds. A map of the territory is first drawn with white ink on black paper. On a sheet of white paper the route is drawn. All sizes and proportions must be identical—so exact, in fact, that if one were placed upon the other they would fit perfectly. With a still camera the territory (white boundary lines on black paper) is photographed on process film. Without moving the camera, photograph the route of the trip (black on white paper) on ordinary film (one of the contrast varieties is best), develop in the usual manner, and make a contrasty print on the usual glossy paper. If made correctly, the celluloid negative background of the territory will fit perfectly over the glossy print containing the route, and the result is a map showing the desired itinerary.

The two are placed under the plate glass in the title stand with a piece of plain white paper between negative and print. This reveals only the territory. After the camera has recorded a few frames, the white paper mask can be removed slowly, revealing the route bit by bit as it actually was traveled. Sometimes two or three sheets of white paper will be found necessary to keep unwanted parts of the trip covered up until time for them to be revealed.

Various other types of animation are possible, such, for instance, as making a certain word or group of words flicker. The desired word is covered up with the white paper mask and two frames are ex-

posed. The mask is removed and two more frames are exposed. Again it is covered for two more frames, uncovered again, and so on. The result on the screen is a very noticeable flickering, useful to call attention to that word.

Words can be made to turn around or walk into or out of the field, by having two identical titles. If the title is printed, have the printer make two impressions. If lettered, two of them exactly identical will be needed. Proceed to set up the title in the ordinary manner, focused and centered, with the white paper mask in between title and background. For animation such as this the title must be firmly fastened to the title easel and the background should be taped to the underside of the plate glass. This allows removal of the plate glass without disturbing in the least the location of either the background or title.

The words are cut from the second title. Also several white masks are cut, several inches long, if necessary, but no wider than each individual word. The words thus cut out are pasted at the top of the white paper masks. Single expo-

sure is employed, and between each exposure or pair of exposures, the white mask with the word pasted at the top is pushed little by little from the bottom (or top or side) to its place in the title. When the word reaches its location in the title, the corresponding word is uncovered and the white mask holding the word pasted to its end is withdrawn and no longer used. In this manner each word of a title can come in from the sides or bottom and end up in a neatly spaced and aligned title.

There may be some amateurs who have accomplished similar results with less work. That is possible, of course. But the making of the celluloid title backgrounds, as described here, is a fascinating branch of the movie maker's hobby. When long winter evenings set in, shortening the movie amateur's activities, then will be found time to catch up with oft-neglected title making. It is then that experimentation into new avenues of cine trickery affords the most pleasure to the movie bug, and making a supply of celluloid backgrounds should be counted in on this winter's indoor filming program.

Variable camera speeds . . .

• Continued from Page 522

in excess of 32 frames per second and then screen them at normal 16 frames-per-second, results in slow motion movies.

Opposite to this is the fast action obtained by filming pictures at 8 frames-per-second. At this speed the film passes through the camera at exactly one-half normal speed, and when projected at normal 16 frames-per-second, produces fast, jerky and sometimes comical action on the screen.

The most important thing to remember, before adjusting the camera to shoot at slow or above normal speeds, is to compensate for the change in exposure. If light conditions indicate an exposure of f/8 for normal filming, it will be necessary to increase ex-

posure to permit more light to reach the film in the shorter interval shutter will remain open when shooting at 24, 32, 48, or 64 frames-per-second. And where it is desired to film at the slower speed of 8 frames-per-second, consideration must be given the fact that each frame of film will pause before the film aperture just twice as long as when traveling through the camera at 16 frames-per-second, and therefore exposure must be halved.

Where much fast or slow motion filming is to be done, it will be worth the filmer's effort to memorize or make note of such data as will make it possible to determine proper exposure without resorting to algebras or a slide rule. The tables that follow will aid the

amateur quickly to arrive at proper exposures for fast or slow motion filming.

OPENING OF LENS

	Increases Light
1 full stop	100%
2 full stops	200%
3 full stops	400%
4 full stops	800%
5 full stops	1600%

For example, by opening up lens diaphragm from f/8 to f/5.6, volume of light reaching film through the lens is doubled—increased 100%.

Table below shows volume of light for each stop of an f/1.4 lens. Each f number represents a full stop:

Stop No.	Light Volume
f/1.4	1,000% or ½ the light volume of previous stop.
f/2	500% or ½ the light volume of previous stop.
f/2.8	250% or ½ the light volume of previous stop.
f/4	125% or ½ the light volume of previous stop.
f/5.6	62.5% or ½ the light volume of previous stop.
f/8	31.25% or ½ the light volume of previous stop.
f/11	15.62% or ½ the light volume of previous stop.

Once this data is fully visualized, the movie amateur often can save precious seconds of time needed to get going and make the shot. The necessity of taking repeated readings with his exposure meter can be eliminated.

Let us suppose we are out filming with our camera, shooting at the normal speed of 16 frames-per-second. Film and light conditions call for an exposure of f/8. The subject is a football game with plenty of action.

Suddenly we anticipate a play we wish to film in slow motion. This calls for setting the camera to shoot at 64 frames-per-second—4 times normal camera speed. Since the film will be traveling 4 times faster through the camera, each frame will pause before the film gate

only one-fourth as long as at 16 f.p.s.—reducing exposure time to one-fourth. What stop must we use? Well, if exposure is reduced to one-fourth, by increasing camera speed, then it will be necessary to increase amount of light reaching film 4 times to make exposure normal; and this is done by opening up the lens—but not by 4 stops!

Look again at the last table above. It will be noted that light volume at stop f/8—the normal exposure as determined above—is 31.25%. Four times this light volume would be 125%. Reference to the table shows that by opening up lens to f.4 light in the volume of 125% is obtained. Thus, by opening up lens *two stops*, four times more light is admitted.

Some of the uses, in addition to those mentioned earlier, for which slow motion—ultra camera speeds—may be employed, are the filming of surf, waving fields of grain, and flower studies where such must be filmed on a windy day. Slow motion lends a particular intriguing effect to grain, trees, or flowers moving in a strong breeze.

All are familiar with home movies filmed from a moving automobile in which it appeared as if an earthquake had been in progress! Had those pictures been filmed at 32 frames-per-second instead of sixteen, the jolting movement, occasioned by movement of the car, would be smoothed out on the screen.

Another use of the 32 f.p.s. speed is in shooting dream sequences in scena-

rized movies. The slower movement produced accents the sequence and makes it stand apart from the rest of the picture.

Perhaps the best use for 24 f.p.s. speed, aside from its requirement for pictures that are to be projected at sound speed, is in the photographing of such events as parades and many sports events, particularly when much of the action will pass from left to right or vice versa immediately in front of the camera. Filming such events at 16 frames would produce blurred pictures. Shooting at the higher speed gives a shorter exposure interval, thus reducing the "blurring" effect.

Fast motion—filmed at 8 frames-per-second—is chiefly used for comedy effects in motion pictures. This speed is also employed, as stated earlier, for filming under adverse light conditions where speed of lens and films are not adequate to get the picture under prevailing light conditions. Many excellent night pictures have been filmed in Kodachrome by shooting at 8 frames-per-second instead of sixteen. When filming at this speed, action in scenes must be limited if not eliminated entirely, as it will appear jerky and above normal on the screen.

The average amateur, with a thorough knowledge of the results to be gained with fast or slow motion cine photography, will find many uses for this feature of his camera. Those who have not yet attempted filming at above or below normal speeds, have interesting experiences in store.

Make 'em screenable. . . !

• Continued from Page 518

is the No. 1 item of editing equipment, and it should be capable of making a good, firm splice with the minimum of effort on part of the user. Next in importance is good splicing cement. All cement when new and fresh will make firm splices. But as some cements age, they deteriorate in quality. Frequent re-plenishing of the cement

supply is cheap splice insurance.

Recently, many excellent viewing devices have been placed on the market to make this phase of the movie hobby not only easier for the amateur but intensely more interesting. The most ideal of these are the "motion" viewers which reveal the scene in actual motion as seen on the

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16 mm. . . .	3.25	

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Single 8 . . .	1.85	.70
16 mm. . . .	3.15	

SUPER CINEPAN PLUS REVERSAL—Not Scored
Speed 64-40—Non-Halation Base

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Single 8 . . .	2.15	.80
16 mm. . . .	3.50	

SUPER CINEPAN REVERSAL—Not Scored
Speed 24-16—Non-Halation Base

	100 ft.	33 ft.
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Single 8 . . .	1.90	.70
16 mm. . . .	3.25	

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Single 8 . . .	1.15	.50
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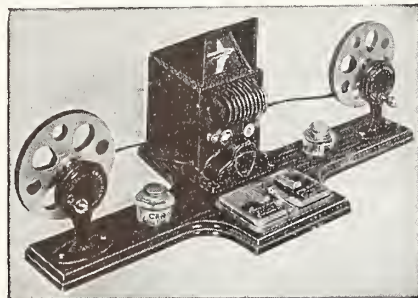
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screen. Popular among this type are the Craig Projecto-Editor, the Filmotion Editor, and Fink-Roselieve's Cine-Action Editor. This type viewing device is used in conjunction with film rewinds and splicer. Fitted between the rewinds on an editing board, the film passes through the viewer, casting an enlarged image of the scene in motion upon a translucent screen or magnifying lens.

Other types of viewers are used in the same way at the editing board, except that they usually provide for the magnification of a single frame of film when viewed through a viewing unit.

Film rewinds, of course, are an essential item of editing equipment and they range all the way from simple home-made gadgets—converted dime-store grindstones, in many instances—to elaborate geared winders with brakes and clutches for controlling tension and speed of film during lengthy editing operations.

With these three items of equipment—splicer, viewer, and rewinds—any amateur is capable of doing a first-rate job of film editing. Moreover, with such equipment at hand, he is assured of continuous year-round pleasure from his hobby. For it is only from viewing one's film efforts, properly presented on the screen, that the amateur can improve his technique.

But more important is the fact that, through good editing, one's films become more enjoyable to friends and neighbors, without whose audience any amateur's cinefilming zest soon dies on the vine. When home movies remain unedited, they are screened less frequently, and the amateur fails to realize the fullest measure of enjoyment from them.

Right now, with lengthening evening hours, editing and titling of home movies becomes the amateur's chief indoor sport. And once he sets his mind to the task, it takes but an extended screening of all available, unedited footage to supply the inspiration that leads to the first snip

of the shears, and the resultant splices.

Where there is an accumulation of several rolls of film picturing diversified subjects, as in vacation and travel pictures, often the theme on which the whole picture is to be threaded is lacking. Essentially, of course, vacation shots belong in one group, family shots in another, and so on. So it becomes necessary first of all to review the film, make mental notes that will lead to later classification of scenes, then to break down each roll into separate scenes.

Previous issues of HOME MOVIES have pictured many gadgets which amateur's have devised as a means of holding these scenes in editing order, coiled and ready for splicing. These gadgets range all the way from cardboard egg cartons to elaborate editing boxes with a dozen or more divisions for holding the coiled film strips. Still another simple expedient is the use of a clothes hamper or a laundry bag fitted with a hoop. Around the top are ordinary spring clothes pins numbered from 1 on up. As the scenes are cut out of the roll of film, one end is inserted under the clothes pin, and the remainder of the film allowed to hang in the hamper or bag.

After the rolls of unedited film are broken down into individual scenes and arranged in order, the scenes are ready to be re-arranged according to the continuity decided upon. This may be facilitated either by making written notations of the contents of each scene on a separate pad of paper, or by attaching to each coiled strip, a small tab of paper bearing the identifying data.

No effort should be made at this stage to delete unnecessary frames or footage, for this is best determined after a screening of the first "cut" of the film—that is, immediately after all of the scenes have been spliced together for the first time.

The film should be projected and studied several times, pencil notes being made all the while as a guide to further cutting. This is even more impor-

tant in editing scenarized films where action must often be cut at a precise point to gain desired effect.

After many cuttings and the final "polishing" of the film, it should be projected again for the purpose of writing the final draft of the titles. Often where titles are prepared before the first cutting of the film, it is found that additional titles are needed, and these frequently do not match, in photographic quality, those first made. Then, too, there is the additional delay involved.

Every edited film should be titled. Titling can range from a simple main and end title to the more thorough jobs consisting of main, credit, explanatory, and end titles. Titling is the most neglected phase of home movie editing, and there are many reasons for this, of course. Many amateurs, for one reason or another, neglect to have the few necessary titles made commercially. Those capable of shooting their own neglect to do so simply because they have never first "broken the ice"—made a few titles. But this is getting a little off the subject.

Invariably if the amateur will venture wholeheartedly into editing and splicing his films, the need for titles will soon manifest itself in an ultimate title-making venture.

Make This A Home Movie Christmas!

Plan to shoot movies of your family, friends and holiday visitors this year. Stock up with ample film in advance, and be sure there are Photofloods and reflectors in readiness.

If there's a brother cinebug on your gift list this year, give him something "cinecal" he can use—a gadget, accessory, or article of equipment that will give him pleasure the year 'round.

There are gift ideas galore in the advertisements of this magazine. Make this issue of Home Movies a shopping guide for some of your gift needs.

The Reader



SPEAKS

Humidifying

Well, it looks like the "drys" have it.

Gentlemen: Sometime ago you printed my experience with placing moisture in film cans. Since then I have talked with several cine fans who have had the same trouble I experienced—that of premature wear and “rain marks.” In every instance, films were stored in cans with humidifying pads that were kept moist over a period of time.

When we consider that in splicing film we moisten the emulsion to make its removal easier, it does seem logical that moisture from humidifying pads will soften film emulsions to the point where any particles of dust or emulsion accumulation on film gate will more readily scratch the film as it passes through the projector, not to mention the added danger from causing cinch marks during rewinding operations.

I am of the firm opinion that, except in extreme arid zones, film will draw sufficient moisture from the air itself to render it sufficiently pliable for continued use.

—Russell W. Bobzin.

Profitable Mistake

It shouldn't happen to a dog—much less a cinebug. But fate took a hand, and look what happened.

Dear Sirs: Recently in making a shot for our vacation trip of the start of our car, I wanted to gain the effect of early morning, although shooting at mid-day in bright sunlight. Ready to film the shot, I asked my wife to slip the Kodachrome filter on the lens and hand me the camera. She did, and not until after I made the shot did I discover that she put on a regular yellow filter instead of the one for Kodachrome. (I was shooting with type “A”.)

This turned out to be a lucky accident, for when the film was returned from the processing station, I found that I had gained exactly the effect I wanted to simulate—early morning dawn.

—Finley C. Bruce.

Forgot Filter

This amateur forgot to use his type “A” filter; but he solved his problem easily.

Dear Sirs: Recently I had the experience of taking a half roll of 8mm. Type “A” Kodachrome on outdoor subjects without using the compensating filter. Of course, when I got my film back from the laboratory, the outdoor scenes were predominantly blue in tone. Worse, the shots could not be re-filmed.

After projecting the pictures several times, it occurred to me that I might still compensate for my mistake by using the type A filter in front of my projector lens. It helped a lot. I found that, with the filter in use with my projector, the highlights of the near-spoiled shots took on an orange-red tone and that the blues of the deeper shades were modified to a lavender tone.

This did not give me true color, of course, but it was much better than the almost blue monotone of the pictures without the use of the filter.

—Lehman M. Rogers.

Club Picture

Your local amateur movie club may be interested in this picture. Also this letter will serve as a reminder to other clubs to make some of their club productions available for loan to other clubs.

Gentlemen: The Grand Rapids (Michigan) Amateur Movie Club, organized in January, have just completed their first club filming project, a 200-foot 8mm. Kodachrome film entitled,

“The Iris Parade.” The picture was made in conjunction with the Grand Rapids Iris Association who, for the past few years, have endeavored to promote civic interest in the Iris, our civic flower.

The film pictures the various floats and other subjects of interest in the annual Iris Parade. All scenes were filmed by our club members who were assigned to strategic positions along the parade route. We were unable to obtain shots of the Pageant due to fact this event was conducted indoors.

This film is available for loan to other amateur cine clubs by addressing the writer and stating date film is desired.

—C. A. Starm

649 Lovett, S. E.

Grand Rapids, Mich.

Swappers

Here are more opportunities to swap odd bits of film or to shoot scenes for distant amateur filmers. If you are in need of shots of subjects outside your area, send in your request for publication in this column. Be sure to specify film size—either 8mm. or 16mm.—and whether footage is wanted in Kodachrome or black and white.

Dear Sirs: I would like to get 8mm. Kodachrome shots of the following Hawaiian scenes: net throwers fishing in the surf; torch fishing; closeups of surfboard riders; and a Hawaiian luau. If there are any filmers in Hawaii who have such shots or are willing to make them for me, I should be glad to hear from them and exchange shots made on the mainland.

—M. R. Ehrer,

2920 - 25th St.,

Sacramento, Calif.

Gentlemen: I should like to hear from anyone who could supply scenes made on 16mm. Kodachrome of the following: Mexico City, Cuernavaca, Taxco, Acapulco, Patzcuaro, Puebla, Orizaba, Fortin, and Cordoba.

—Ray E. Simpson,
Straus-Frank Co.,
Houston, Texas.



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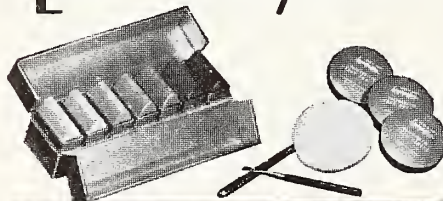
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Movies easy to make indoors . . .

• Continued from Page 513

tached standard light sockets and the units then mounted on suitable standards constructed of wood. The metal clamps, which are a part of the commercial clamp-on reflectors, are also available separately from auto-supply houses and hardware stores, and many amateurs have attached these to their home-made reflectors as a means of affixing their equipment to furniture, etc., in lighting indoor sets.

There is also a Photoflood lamp on the market which makes reflectors unnecessary for medium and close-up shots. This is the R-2 type Photoflood pictured in use in the illustration at beginning of this article. These lamps are mushroom shaped; have a highly reflective inside surface of silver; and give a smooth 60 degree controlled beam of light. Actually, the R-2 Photoflood is a combination reflector and No. 2 Photoflood lamp. Photographically, it is equal to 1500 watts of standard lighting lamps in good reflectors. Three may be safely used on one regular house lighting circuit.

As to the characteristics of the No. 1 and No. 2 Photofloods, the No. 1 is the same in physical size as a standard 60-watt lamp, yet photographically equal to as much as 750 watts in standard lighting lamps. As many as six No. 1 Photofloods may be safely used on one regular house lighting circuit. The No. 2 Photoflood is physically the same size as a standard 150-watt house lamp, but photographically equal to as much as 1500 watts in standard lighting lamps. Three No. 2 Photofloods may be safely used on one regular house lighting circuit.

The life of Photoflood lamps is short—much less than that of ordinary house lighting lamps. Rated life of the No. 1 is 2 hours at 115 volts, and the No. 2, 6 hours at the same voltage. As these lamps are used,

their brilliance is gradually diminished to some extent by the blackening of the inside of the bulb caused by their intense heat.

Another Photoflood lamp which hasn't yet been mentioned here is the No. 4, a giant lamp the physical size of a 300-watter. It is rated as photographically equal to 2½ 1000-watt lamps. Rated life of this lamp is 10 hours at 115 volts.

With the foregoing information at hand, the amateur may now choose the type of equipment necessary for his particular job of indoor cinephotography. Then with his equipment assembled, he is ready to shoot. Basically, the lights belong at either side of the camera when shooting is to be done. This produces what is known as "flat" lighting and is adequate for all types of closeup shots,

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use with Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	16	20	40	64	
One No. 1 Lamp	3½	.....	f2.8	.....	f3.5	f4.5	f5.6	f6.3	.....	.....
	4	.....	.....	f2.8	.....	.....	f4.5	f5.6	f8	.....
	4½	f1.9	.....	.....	f2.8	.....	.....	f4.5	.....	.....
	5	.....	.....	.....	.....	.....	.....	.....	f6.3	f8	
	5½	f1.5	f1.9	.....	.....	.....	f3.5	f5.6	.....	.....
	6	.....	.....	f1.9	.....	.....	.....	f3.5	.....	f6.3	
	6½	.....	.....	.....	f2.8	.....	.....	.....	f4.5	.....
	7	.....	f1.5	.....	f1.9	.....	f2.8	.....	.....	f5.6	
	7½	.....	.....	f1.5	.....	.....	.....	.....	.....	.....
	8	.....	.....	.....	.....	f1.9	.....	f2.8	.....	f4.5	
	8½	.....	.....	.....	.....	.....	f1.9	.....	f3.5	.....
Two No. 1's or One No. 2 or One No. R2	9	.....	.....	.....	f1.5	.....	.....	.....	.....	.....
	10	.....	.....	.....	.....	f1.5	f1.9	f2.8	f3.5	.....
	11	.....	.....	.....	.....	.....	.....	.....	.....	.....
	12	.....	.....	.....	.....	f1.5	.....	f2.8	f3.5	f4.5	
	13	.....	.....	.....	.....	.....	f1.9	.....	.....	.....
	14	.....	.....	.....	.....	.....	.....	f1.9	f2.8	f3.5	
	15	.....	.....	.....	.....	.....	.....	.....	.....	.....
	16	.....	.....	.....	.....	.....	f1.5	f1.9	f2.8	f3.5	
	3½	f3.5	.....	f4.5	f5.6	f6.3	f8	f8	f11	.....
	4	.....	f3.5	.....	.....	f4.5	.....	f6.3	f8	f11	
	4½	f2.8	.....	.....	.....	.....	f5.6	.....	.....	.....
Three No. 1's or One No. 2 and One No. 1	5	.....	.....	f3.5	.....	.....	.....	f5.6	.....	.....
	5½	.....	f3.5	.....	f4.5	.....	.....	f6.3	.....	.....
	6	.....	.....	f3.5	.....	.....	.....	.....	f6.3	.....
	6½	.....	.....	.....	f3.5	f4.5	.....	f5.6	f8	.....
	7	f1.9	.....	f2.8	.....	.....	f4.5	.....	.....	.....
	7½	.....	.....	.....	f2.8	f3.5	.....	f4.5	f6.3	f8	
	8	.....	f1.9	.....	.....	.....	f3.5	.....	f5.6	.....
	8½	.....	.....	.....	.....	.....	.....	f3.5	.....	.....
	9	f1.5	f1.9	.....	.....	.....	f3.5	.....	.....	.....
	10½	.....	.....	f1.9	.....	f2.8	.....	.....	.....	f6.3	
	11	.....	.....	.....	.....	.....	.....	.....	.....	.....
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	12½	.....	f1.5	.....	f1.9	.....	f2.8	.....	f3.5	f5.6	
	14	.....	.....	f1.5	.....	.....	.....	f2.8	.....	.....
	15	.....	.....	.....	.....	.....	.....	.....	.....	.....
	16	.....	.....	.....	.....	.....	f1.5	.....	f3.5	f4.5	
	3½	.....	f4.5	f5.6	f6.3	.....	f11	.....	.....	.....
	4	f3.5	.....	f5.6	f6.3	f8	.....	f11	f16	.....
	4½	.....	f4.5	.....	f5.6	f6.3	f8	.....	.....	f16	
	5	.....	.....	f4.5	.....	.....	.....	f8	f11	.....
	5½	f2.8	f3.5	.....	f4.5	f5.6	f6.3	.....	.....	.....
	6	.....	.....	.....	.....	.....	.....	.....	.....	.....
	6½	.....	.....	.....	.....	.....	.....	.....	.....	.....

*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See Table of Contents.)
This data based on interiors and subjects of medium color.
For light colored subjects and interiors close diaphragm one-half stop.
For dark colored subjects and interiors open diaphragm one-half stop.

I. A. E. A.

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especially where the amateur is not yet prepared to experiment with side and back lighting.

Later, as the filmer progresses, he will experiment by placing some of the light so it will fall on one side of the subject as well as in front, or perhaps elevate one or more of the light sources so the light will fall from the more natural position of above. For this reason, use of standards, articles of furniture, etc., as a means of holding the lights above plane of camera, is recommended.

Where two or more Photofloods are used — and henceforth this term will mean Photofloods in good reflectors—it is not necessary that they be placed side by side facing the subject, in fact they should not. All the light coming from one point produces a flat lighting effect with annoying deep shadows in the background. For a moderate closeup shot, placing one light at right of camera and the other to the left and at a higher elevation or closer to the subject, will

tend to give the modeling effect so apparent in professional cinematography.

You may wish to make a living-room shot with subject or subjects seated in a chair near a table lamp. A more natural effect and additional illumination may be gained by placing a No. 1 Photoflood in the table lamp. Here, of course, no reflector is used.

On the opposite page may be found a complete indoor lighting chart, giving dependable exposure settings for cameras according to number of Photoflood lamps used and the distance of same from subject. Indoor exposures are always governed by distance of light source from subject — not distance of camera from subject.

Study these tables carefully, then proceed with making your indoor movies. For those interested in the more advanced stages of indoor lighting for home movies, we suggest watching future issues for articles dealing with this subject.

Want a 3-star leader. . . ?

• Continued from Page 525

at the breakfast table. The boy is reading the prize offer on the breakfast food carton. Offer concerns a magician's outfit to be given free in return for 15 box tops. Boy's parents agree to buy the necessary 15 boxes of breakfast food.

Next sequence shows boy writing letter while his mother and sister stack the boxes of cereal about him preparatory to removing the box tops, and also to remind him how much of the cereal he will have to eat. He mails the letter, and a title inserted at this point bridges the imaginary time lapse of a few days until the magic set arrives.

The boy eagerly unwraps the gift, and reads the accompanying instructions. His sister is inclined to be skeptical of the magic wand's powers. But the boy, eager to try it, asks sister to hold out her hand. Passing the magic wand

over it and saying a few mysterious words, he causes a sandwich to appear in her outstretched hand. And then as she is about to taste of it, another gesture with the wand causes the sandwich to disappear.

Sister, now convinced of the magic wand's incredible powers, asks to try it. She causes flowers to instantly appear in an empty vase; a pillow to fly off the couch; a kitten to rise up and out of the scene; and then she waves the wand over her brother and causes him to disappear and then to reappear again. Other tricks are accomplished and then mother enters the room with cuts of a freshly baked cake.

This holds far greater appeal for them than magic and the children stop their magical maneuverings in favor of eating cake, but not before putting the magic wand safely away for fear it might cause the cake to disappear, too.

Editing: Was very well done. There was just a bit too much footage given to the early scenes showing the stacking of breakfast food boxes. In another instance, we see the boy walking toward a mailbox in a long shot, then approach it from the opposite direction in a medium shot. But these flaws are still easily corrected.

Titling: From the animated main title to the closing title, effects, composition and photography are very good. A titler was used that provided for a large title card area and this permitted the use of large block letters. All titles were in Kodachrome, in keeping with the picture, and decoration was kept to the minimum. Revolving of main title was evidently accomplished with aid of photograph turntable.

Photography: With more than 90% of this picture shot indoors, the lighting and exposure is extremely good. A sturdy tripod was used in shooting all scenes which enhanced the picture considerably. Closeups were plentiful, so important to a movie of this type. The closeup re-action shots of members of the cast were well done.

"MARCH OF PLAYTIME" ★★ ★
750 Ft. 16mm. with S. O. R.—By H. M.

Remarks: The symbol "S.O.R." above denotes this picture is accompanied by sound on records. Three 12-inch double faced records accompanied this picture. These were prepared recordings of narrative with background music plus some highly effective sound effects such as the clucking of chickens, crowing of roosters, etc.

Continuity: This picture is a graphic and highly interesting movie record of a little boy made during his second year. It begins with a period shortly before Christmas and pictures the things he does to amuse himself indoors and out. There are some especially good camera studies of the boy playing with his toys, and raiding the jam and cookie jars in the kitchen.

During the following spring, the lad is pictured playing in the park with a host of playmates; then in

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his own yard; a birthday party; and then the final sequence of the boy and his family on a vacation in the Catskill mountains.

Editing: Generally good. A few scenes could be shortened, but this is not objectionable considering the fact this is a personal movie record where extra footage is seldom deleted for sentimental reasons.

Titling: This phase of picture was exceptionally well done. Main title begins with shots of parade of toys carrying banners on which are lettered all

screen credits, then the main title. Subtitles are in white lettering over a dark background. All were nicely exposed, well centered, and worded.

Photography: Consistently good. Notable are some shots outstanding for their composition—especially those made on the farm. Indoor shots are commendable for the fine manner in which they were lighted. And this filmer rates extra credits for the many fine closeups he made, giving the required footage to each.

• TITLE TROUBLES •

By GEORGE W. CUSHMAN

IF you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

Q. How can I determine the thickness of a shim for close-up work?—C. A. U., Detroit, Mich.

A. The thickness of a shim is determined as follows:

$$\frac{D \times F}{D - F} = S$$

D is the distance from the object to the lens.
F is the focal length of the lens.

S is the thickness of the shim.

Since this results in fractions of inches, it is recommended that the whole procedure be figured in millimeters.

The result will be the focal length required for accurate focus. From this result the focal length of the lens is subtracted, leaving the additional focal length still required for accurate focus, and a shim of this thickness is required.

Q. After making several titles the other evening, I found a dark spot near the center of each of them for which I cannot account. Have been making positive titles for years, but this is the first time this has happened.—M.S., Albany, N.Y.

A. Evidently somewhere near your titler was a third light, perhaps in the ceiling or in a lamp close by which was magnified by your auxiliary lens onto the title card, thus resulting in the dark spot you mention. This often happens, and for this reason it is best to turn out all the lights in the room except your flood lights when making titles. This explains why you never had this trouble before, and probably never will again.

Q. In trying a typewriter shot recently it was my intention to have the typewriter type out the letters as the camera made the exposure. However, the paper was so badly over-exposed that the letters could not be seen. But when I exposed less, the typewriter was under-exposed. I've seen such shots, so know it is possible. How is it done?—Dr. D. F. M., Ashland, Kansas.

A. In addition to placing your lights more carefully, so that the concentration falls on the typewriter instead of the paper, I would

suggest you use colored paper in the typewriter, either blue or yellow; and more important than either of these a new, heavily inked, black ribbon. But the colored paper, I am sure, will end that glare.

Q. In making fades with my Cine Special and using positive film, I notice the fades aren't smooth. Instead, the letters seem to disappear with a jerk. I am trying for a two-second fade and am careful to close the shutter very evenly. What am I doing wrong?—S. C. J., Spokane, Wash.

A. Although you did not say in your letter, I suppose you are completing the fade by lap dissolving with a white sheet of paper. As you no doubt know, the latitude of positive film is not great, thus when you reach the point in closing your shutter where the latitude drops the quickest, your exposure also is affected in proportion. Then when you fade in again on the white sheet of paper, the same thing happens, only in the reverse order so that as the title suddenly starts to be underexposed, the white paper causes the overexposure, resulting in the effect you describe. I suggest you operate the shutter-lever more slowly between the 1/4-open and 1/2-open positions, speeding up as you approach the "closed" and "open" ends.

Q. Please suggest a way to use pin letters with small backgrounds. I have no way of enlarging these backgrounds. Can this be done without going to this expense?—A. K., Toronto.

A. Yes, if you have a way of photographing the background direct with your movie camera. If you can, proceed as follows: Place your pin letters on a deep black background, such as black paper or cotton velvet. Expose the title, favoring under-exposure. In a dark room rewind the film and re-expose on the background. If you are careful, there is no reason why you should not get perfect results. A notch, cut in the film before and after exposing the lettering, helps to locate starting point when rewinding the film.

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Information PLEASE

G-E Film Ratings (Dr. M. E. Gorman, Lindsay, Ont., Canada.)

Q. In the August issue of HOME MOVIES there appeared a chart of emulsion ratings for 8mm. and 16mm. films in which regular Kodachrome (daylight) was rated 12 for day and 4 for Tungsten under the heading "G-E."

In the Photo-Data book which accompanied the G-E meter when I purchased it, regular Kodachrome is rated by General Electric the same as Weston—8 and 3. Mas General Electric changed their rating for this film or is this the result of your own research?

A. In recent months, General Electric Company completed research of all film emulsions which led them to establish a completely new scale of emulsion ratings to be known as "G-E" ratings in connection with the use of their meters. Until recently, emulsion ratings had been determined with G-E meters according to Weston figures. But G-E's meter differs from Weston's and hence decision to establish their own emulsion figures.

The rating of 8 and 3 Weston still applies where exposure meters are employed that follow the Weston ratings. But if yours is a G-E meter, the rating of 12 and 4 G-E is correct for regular Kodachrome film.

Projector Power (E. J. Littrell, Little Silver, N.J.)

Q. Am about to purchase an 8mm. projector for showing movies in my home. I find such projectors ranging in power all the way from 100 to 700 watts. As mine will be used for showing pictures in my living room—with a possible throw of 15 to 20 feet, what size bulb should my projector have? 700 or even 500 watts seems like a lot of illumination for so short of throw.

A. A projector fitted with a 400 watt bulb should give you satisfactory results if

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a crystal beaded screen is used. Where a plain white or aluminum surfaced screen is to be used, a more powerful projection bulb will be required.

But one thing to remember is that wattage of lamp alone is not a true gauge of screen illumination. It's the light that reaches the screen that counts. Projectors equipped with fast projection lenses and advanced optical systems insure most screen brilliancy.

Depth of Focus (Fred Harper, Santa Ana, Calif.)

Q. If a telephoto lens opened to f/4.5 transmits as much light as a one-inch lens opened to f/4.5, why doesn't it have the same depth of focus?

A. Depth of focus is dependent upon size of the diaphragm opening and not upon size of opening with relation to focal length. For example, a diaphragm opening measuring $\frac{1}{8}$ " in diameter on a one-inch lens gives a value of f/8; whereas a $\frac{1}{8}$ " opening on a 3-inch lens gives a value of f/24. The 3-inch lens, set at f/24 will have the same depth of focus as a one-inch lens set at f/8.

To find the f value of a lens, divide the focal length by diameter of the diaphragm. Thus, to get the same f value on a telephoto as on a one-inch lens, the diaphragm must open wider.

Film Fog (Ambrose L. Smith, Seattle, Wash'n.)

Q. I thought mine was the only 8mm. Kodachrome film that came back from the laboratory with those frequent reddish light flashes on the margin; but after viewing films of several of

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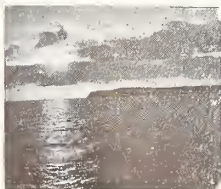
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my friends, I find they have the same trouble. Is this fault inherent in Kodachrome? What causes it?

A. No, the fault you mention is not inherent in Kodachrome. It occurs with both black and white and Kodachrome film, and is not the fault of the film but of the camera user. Since the advent of amateur movie making and use of daylight loading film, movie ama-

teurs have continuously been cautioned NOT to load or unload their cameras with film in BRIGHT sun or other light. Regardless of how careful you may be, light is bound to reach down between the film and camera spool if loading is done in brilliant light. This precaution is doubly important to the 8mm. filmer because he must open his camera to turn over the

spool and re-thread the film into the camera. Often this is done in a hurry and without thought of fogging danger.

It is true that far too many amateurs' films suffer from this fault and the best preventive is to load or change your films indoors, or outdoors in extremely subdued light. More and more amateurs are using a black cloth changing bag for this purpose.

How, when to use fades, dissolves, etc. . . .

• Continued from Page 524

With the chemical fade-making process, the dye is dissolved in water, then placed in a tall narrow bottle with a large neck, such as a pickle or milk bottle. End of the film to be faded is weighted with a small lead pellet or other device, then slowly immersed by gradually lowering it into the bottle of dye solution. This continues until weighted film end reaches bottom of bottle. Then it is slowly withdrawn. The first few frames, being the first to enter the solution and the last to leave, naturally are

subjected to more of the dye, which imbeds itself in the emulsion. The result is a gradually dyed area of film strip, the length of which depends upon the length of fade desired. Forty frames is considered the maximum length of a fade. Many are considerably shorter, depending upon the screen effect desired.

The next important transition effect is the dissolve, also known as a lap-dissolve because it consists of a fade-out and a fade-in overlapping one another. The dissolve is often em-

ployed to effect a change of scene or locale without indicating a lapse of time. For example, if we have a scene depicting the departure of a character by rail or automobile, instead of closing the sequence with a fade-out and opening the next sequence, showing his arrival at destination, with a fade-in, the current practice is to lap dissolve the two scenes. This eliminates the time lapse necessary where fades are used, and makes for smoother continuity.

It has many other uses,

Emulsion Ratings for 8mm and 16mm Films

	Scheiner		Weston		G-E			Scheiner		Weston		G-E	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	Day	Tungsten
AGFA							GENERA						
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan.....	27	25	64	40	..	..
16 Hypan.....	24	23	32	24	48	32	Super Panchromatic.....	24	23	24	16	..	..
16mm Panchromatic.....	21	20	16	12	24	16	Super Ortho.....	21	17	16	6	..	..
16mm Supreme Pan, Negative.....	27	25	64	40	100	64	Movetone Ortho.....	19	13	10	3	..	..
16mm Finopan Negative.....	23	41	24	16	..	..	Semi-Ortho.....	18	12	8	2	..	..
16mm Positive.....	12	8	3	..	..	..	KIN O LUX						
16mm Plenachrome.....	20	..	12	3	16	..	No. 1.....	18	..	8	..	..	..
8mm Twin-8 Hypan.....	23	21	24	20	32	24	No. 2.....	20	16	12	..	..	..
8mm Filmopan.....	18	16	8	5	12	8	No. 3.....	26	24	50	40	..	..
DUPONT							CONSUMERS						
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	Ortho.....	18	..	8	..	..	..
Super Pan (Rev.) Type 302.....	29	28	100	80	..	..	Panchro.....	23	21	24	16	..	..
Superior-2 (Neg-Pos or Rev) Type 301.....	26	25	64	40	48	24	Colorchrome.....	18	..	8	..	..	..
Type 314 Pan (Neg-Pos. or Reversal).....	21	20	16	12	..	..	HOLLYWOOD						
Positive Type 600.....	12	..	2	1/6	..	..	S. S. Pan.....	26	25	50	40	..	..
Sound Recording Positive Type 601.....	17	9	6	1	..	..	Pan.....	21	20	16	12	..	..
EASTMAN							Semi-Ortho.....	18	12	8	2	..	..
16mm Super XX Pan.....	..	..	100	80	125	100	UNIVEX						
16mm Super X Pan.....	24	23	32	24	48	32	Standard.....	17	14	6	..	..	..
16mm Safety.....	20	18	12	8	16	12	Ultrapan.....	20	18	12	6	..	..
16mm Sound Pan.....	23	21	24	16	..	..	GRAPHICHROME						
16mm Pan, Negative.....	23	21	24	16	32	24	Regular.....	18	10	8	3	..	..
16mm Positive.....	16	10	5	3	16	4	Plus.....	20	17	12	6	..	..
8mm Super X Pan.....	23	21	24	20	32	24	Superpanex No. 100.....	20	22	100	64	..	..
8mm Regular Pan.....	18	16	8	5	12	8	Superpanex No. 24.....	23	21	24	16	..	..
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*	Colorone.....	18	10	8	3	..	..
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16							
GEVAERT													
Super Reversal.....	23	21	24	16	32	24							
Panchro.....	20	18	12	8	16	12							
Ortho.....	21	17	16	6	24	8							

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†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

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EXCELSIOR

one of which is a sort of montage effect where a series of scenes dissolve into one another in rapid succession. One such dissolve is pictured in the lower left-hand photo at the beginning of this article. Here the filmer opened his sequence with a long shot of a flower bed, then dissolved to a closeup of one of the flowers. This practice was followed throughout the sequence which pictured many varieties of flowers and presented vivid close-ups of each by the dissolve method.

To make a lap dissolve it is necessary to wind back a portion of the exposed scene in the camera in order to double expose or lap the succeeding fade-in over it. Thus it is necessary to have some practical means for winding back the film, and this has brought into popular demand the building of wind-backs in various types of both 8mm. and 16mm. cameras. Some models, of course, provide this wind-back feature as standard equipment, but these are usually found in the more expensive cameras. In addition to the wind-back, an accurately calibrated frame counter is required in order that one may count back the number of frames necessary for the lap dissolve. These also may be built-in to most cine cameras where same are not already standard equipment.

Some amateurs circumvent the difficulty presented by lack of both manual wind-back device and frame counter, by taking the camera into their darkroom and then, after opening up the film chamber, wind back the film on the spool to the required point, usually designated by a notch on the film or some other device. The camera is then ready to shoot the fade-in of the succeeding scene which will complete the dissolve.

Wipe effects are among the most recent mediums developed by the professional cinematographer for transitional effects in motion pictures. A true wipe—technically termed "wipe-off" or "wipe-on"—is that where one scene

gradually spreads across the screen in a wiping motion, displacing the scene preceding it. Many amateurs employ devices for producing opaque wipe-off effects, but the results cannot be properly termed true wipes. These amateur attempts consist of darkening a section of film, between two scenes, with opaque tape, dye, or india ink.

Some amateurs have produced mechanical attachments for their cameras, illustrated and described in earlier issues of HOME MOVIES, which produce excellent wipe effects during filming. At the beginning of this article is an illustration of an excellent amateur-made-wipe produced by a device designed and built by Arthur Hart, a member of the Cinemachanic's Club of San Francisco.

The wipe effects seen on theatre screens are never produced during filming, but in the developing laboratory with a special optical printer. The wipe is used whenever tempo of the action is fast and a rapid transition is required. For the average amateur, the true wipe effect is something he must continue to yearn for, at least until some enterprising individual comes along with a simple and inexpensive gadget that will enable him to make wipes as easily as fades and dissolves.

After all, fades and dissolves are still the good old standbys used by the professional, and they will likewise serve the amateur adequately when the occasion arises to use transition effects. A word of caution is necessary to the ambitious amateur attempting such effects for the first time. Once having mastered the technique of making fades and dissolves, he must not "wear out" the mediums, planting too many of them in a picture. As already stated, each has its specific purpose, and if properly used, will enhance a picture a hundred per cent.

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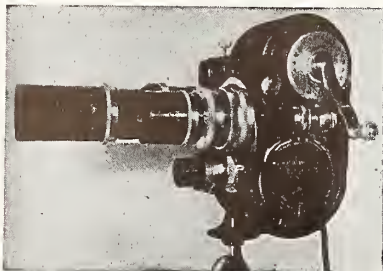
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• Continued from Page 523

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maneuvers. . . Defense plant fires and explosions. . . Dodgers win Series. . . South America moves against 5th columnists. . . American Legion votes approval of 2nd A. E. F. . . British Garrison holds at Tobruk — and other events yet to happen.

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Busy Bombaian

India is a country of such vast filmic possibilities that I soon learned the value of carrying a small magazine cine camera with me whenever moving by car, or even when going for a stroll. I have even carried a Filmo 121 frequently in the saddle bags when riding horse in the mornings and found that if the horse is trained to keep still, the extra elevation afforded by shooting from the saddle is most valuable.

To encourage year 'round shooting, apart from holiday and travel filming, I think it best to visualize two or three general films of magazine type

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

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and collect odd material for them as it comes to hand. For instance, I have one film titled "Strange But True in India" and found I soon collected sufficient shots for a 400-footer and have now gone into the second spool. Every time I move out of Bombay, and

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often in the island itself, I find material for this.

I have another film called "Indian Chutney," composed of all kinds of odd shots which cannot be properly included in other documentaries. Then I started one on the subject, "Hats I Have Seen," and filmed the various headgear, male and female, which I saw in different European cities and, later, in India. In India the men "out-hat" the women with strange headwear, making this a most promising film. I am now wishing I had started the picture in color, but I have to continue, alas, in black and white.

"Our Daily Bread—Contrasts East & West" is another good subject and includes agricultural methods, etc. The contrasts are most interesting. Then I have a film, "We're All the Same—Four Legs or Two!" showing animals and human beings. I started this film years ago and still find occasion to make odd shots to add to it. I have got much fun out of this and never shoot much, just a few seconds here and there of people in curious poses doing odd things that match up or contrast zoo and other animal shots which I have in stock.

—S. Jepson,
Secy., Am. Cine Society,
Bombay, India.

Experimental Workshop . . .

• Continued from Page 527

minish or increase light reaching title. To make a fade-out, the card is gradually drawn before the light until it is extinguished. To make a fade-in, camera is started and the cardboard moved slowly away from front of light. Care must be taken that cardboard throws no sharp shadows on title card.

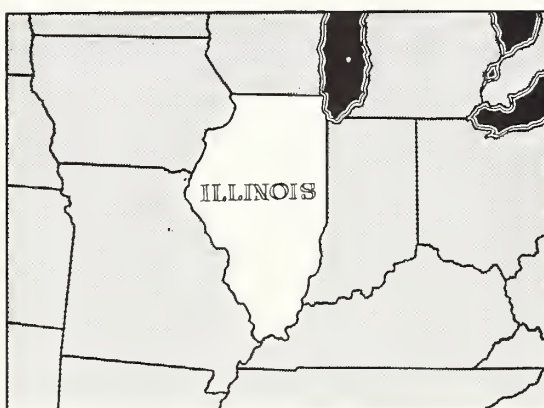
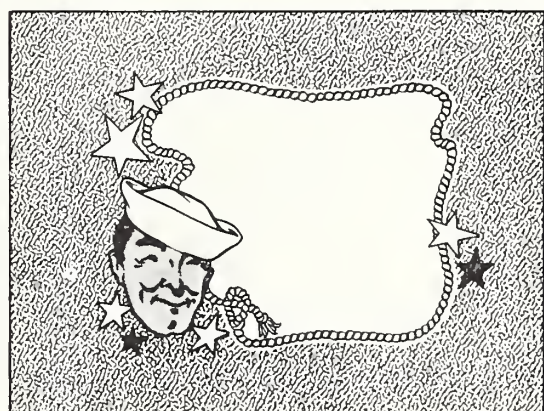
—Elmer F. Schulte.

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AUGUST 24, 1912 AND MARCH 3, 1923

Of Home Movies, published monthly at Los Angeles, California, for October 1st, 1941.
STATE OF CALIFORNIA, }
COUNTY OF LOS ANGELES, } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr. who, having been duly sworn according to law, deposes and says that he is the Publisher of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 21, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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COVER — "R.K.O. starlet Joan Carroll shows Santa the
way to her stocking." Photo courtesy RKO-RADIO Pictures.

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• That man's here again! His gift to you
is two fine Xmas scenarios on page 568.

DECEMBER

1941

NUMBER 12

VOLUME VIII



REEL FELLOWS

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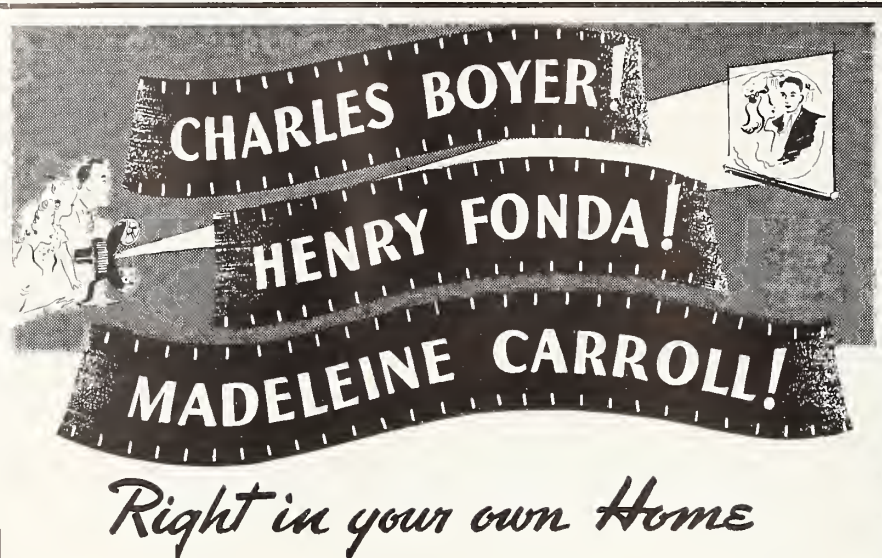
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52ND STREET

Ion Hunter, Pot Potterson

I MET MY LOVE AGAIN

Joon Bennett, Henry Fonda

RAIN

Joon Crawford, Wolter Huston

For the children, too, there's a long list of wholesome entertainment for home or school showings. Here are all the characters they love—Felix the Cat, Molly Moo, Toonerville Trolley Folks, and beautiful fun cartoons . . . ALL IN NATURAL COLOR.

YOU CAN RENT THESE FILMS at a SURPRISINGLY LOW COST

Visit our rental department or send for free illustrated catalog of entertainment and educational films. Customers living within a radius of 300 miles of New York City can be served from our library.

Willoughbys

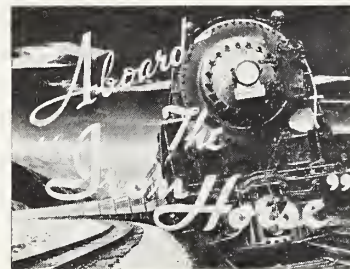
World's Largest Camera Store
Built on Square Dealing

32nd Street near 6th Avenue

New York

A-To-Z Color Title Kit

Amateurs desiring to make their own color titles on backgrounds will be interested in the new "A-to-Z" Color Outfit for Kodachrome and black and white, designed especially for lead and opening titles.



The complete title is traced on a clear acetate film in color, black, or white. The method is simple. No skill is required. For tracing artistic letters equal to professional standards, an Alphabet and Figure Pattern Book is furnished.

The kit contains 12 beautiful backgrounds on which the clear acetate film is laid. For Kodachrome titles, colored magazine illustrations can be used as backgrounds.

The six assorted colors which are furnished allow a wide choice of color combinations. The color is not brittle, does not run, has a good body. The acetate is washable and can be used again and again.

This complete "color title outfit" sells for \$6.50. For those amateurs who have the "A-to-Z" Title Maker, "A-to-Z" Figurettes in color, and Title Frame, a Title-on-Background Kit is available for \$3.00.

For complete information, write to "A-to-Z" Movie Accessories Co., 175 Fifth Avenue, New York City.

New Castle Films

Two new Castle films announced for this month are "Merry Christmas" and "Football Thrills"—both available in 8 mm. and 16 mm. sound.

"Merry Christmas" picks up the thread of Christmas-in-the-making months ahead of the day itself, catching all the lift, suspense and expectancy that mounts the nearer the day approaches. Many activities of the get-ready months are depicted . . . woodsmen gathering snow-tufted trees and shipping them to homes the land around . . . farmers fattening thousands of turkeys. At the North Pole, Santa's workshop buzzes with the labor of his gnome-like helpers while he tallies up his huge ledger where the names of good and of bad children are recorded. Craftsmen in other shops are shown fashioning new toy delights. Stores begin to blossom with wondrous displays, and fantastic parades with their huge, floating figures, pass along the crowded streets. Shoppers rush in last-minute frenzies . . . lights begin to illuminate trees, wreaths decorate every window . . . a typical family prepares and carols fill the air . . . while, far away, Santa is seen entering his sleigh for the world-circling journey ahead. And, as children sleep, he is seen climbing down the chimney of the very house shown earlier, to distribute in stocking and on tree the gifts of which the youngsters are dreaming.

"Football Thrills" is always in wide demand around the holidays. Appearing soon after the Army-Navy contest the last of November, this regular release has filled many a gap in the gift lists that family and friends make up for the undergraduate, the collegiate athlete, the fraternity brother, the coach or the old school gym.

Re-running only the stellar plays of the season's outstanding games, the 1941 Castle home movie is high-spotted by the much-mooted trick play of the Minnesota game, although the "trick" itself was as lost to the camera as it was to spectators and even the sports writers. But the running part of the play, with the dash down the sidelines to a touchdown while bewildered opponents collect

Here's the Gift... *Dad's Pictures Need!*



The Challenger can be set up anywhere in 15 seconds. It is the only screen that can be raised to desired height merely by releasing a spring latch and raising the extension support.



Surprise him with a



REG. U. S. PAT. OFF.

CHALLENGER SCREEN

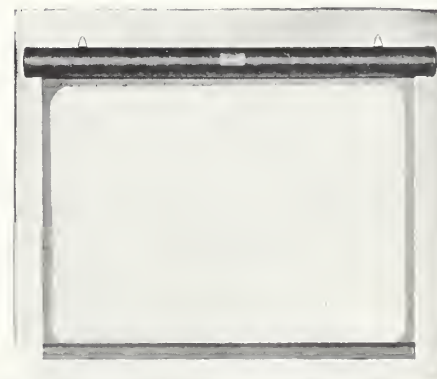
The whole family will enjoy the more brilliant movies and stills, which are possible with this finer screen. Color film, because it is more dense than black-and-white film, especially needs the superior light reflective qualities of the Da-Lite *Glass-Beaded surface*. Tests show that it reflects more light without sparkle or glare for all practical viewing angles than any other screen surface. To get the best for less, look for the name Da-Lite when you buy! See the Challenger and other Da-Lite Models at your dealer's! Write for literature, Da-Lite Screen Co., Inc., Dept. 12 HM, 2711 North Crawford Ave., Chicago, Ill.

THE CHALLENGER *America's Most Popular Portable Screen*

combines utmost convenience and brilliant performance. Because of its simplified design and lightweight "all-in-one" construction, it is easier to carry and to use. The Challenger's patented construction with square tubing in both the center rod of tripod and the extension support gives unequalled rigidity and strength. This is why you can enjoy the convenience of the Challenger mounting for screen sizes as large as 52"x72". The extension support is made of solid square steel; so there is no danger of its bending or twisting the fabric out of focus even when the screen is raised to its highest position. The Challenger actually costs less than your second-choice screen. The 30"x40" size is only \$12.50.*

DA-LITE Model B SCREEN

is the most popular hanging screen in the Da-Lite line. The Da-Lite Glass-Beaded fabric is spring-roller-mounted in a metal case, which protects it from dust when not in use. 12 sizes from 22"x30" to 63" x 84" from \$6.50* up.



DA-LITE Replacement Fabrics

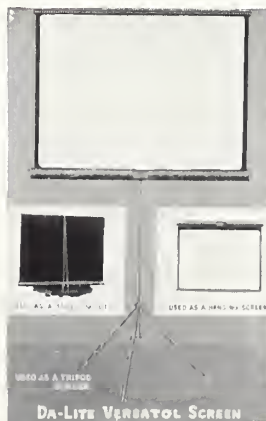
If your screen surface has become soiled or damaged, ask your dealer about Da-Lite replacement fabrics. For Da-Lite screens there is no additional labor charge for mounting. Make your screen new again with a Da-Lite Glass-Beaded Replacement Fabric. Available for all standard sizes of screen surfaces.



DA-LITE Versatol

leads in the low price field. The 30" by 40" size can be used as (1) a tripod screen, (2) a hanging wall screen, or (3) as a table model. Price, \$7.50.* The 40" by 40" size can be used in two ways — as a tripod screen and as a hanging screen. Price, \$10.00.*

*Prices slightly higher on Pacific Coast.



A GUARANTEE

That Means Something

The beads on a Da-Lite Glass-Beaded Screen are guaranteed not to shatter off. The entire screen, including fabric and mounting, is guaranteed to be free from defects in materials and workmanship. The fabric is specially processed to stay white and pliable. Because dust and dirt accumulate on any screen over a period of years and destroy its original brilliance, Da-Lite does not guarantee permanent whiteness, for to do so would be meaningless. The reliability of Da-Lite Screens has been proved by thousands of users over a period of 32 years.

DA-LITE SCREENS AND MOVIE ACCESSORIES

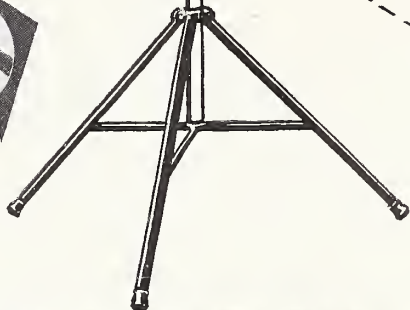
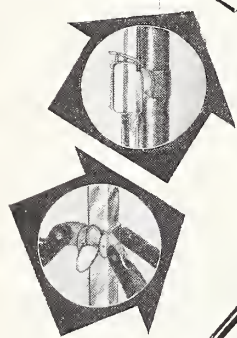
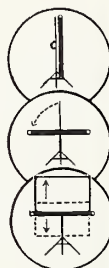
GIVE

a lifetime of pleasure
through
better, sharper pictures



3 Instant Automatic Operations . . . and it's up!

1. Touch a convenient lever — the tripod legs slide into position and lock there automatically.
2. Merely turn the screen case—automatically it locks into steady horizontal position.
3. An effortless pull raises screen and automatically locks into viewing position — at ANY height, 17 to 50 inches from the floor.



with remarkable new

RADIANT

AUTOMATIC SCREEN

★ The new Radiant Automatic is by far the most convenient of all portable screens. But it's more than that. In sharp definition, natural, lifelike reproduction, permanent, guaranteed whiteness, Radiant's "Hy-Flect" surface is simply unequalled. Here is a gift that will *really* please—for a lifetime. Radiant tripod screens—all with "Hy-Flect," glass-beaded surface—from \$8.95 up. Insist on Radiant at your dealer's or write for new illustrated folder. **FREE!**

RADIANT

MANUFACTURING CO.
1140-6 W. Superior St., Chicago, Ill.

It's NEW

themselves and plunge madly in pursuit is shown in full. Subject to change, the greatest passes, kicks and plays that made the following the season's gridiron classics are included in this Castle sport feature:

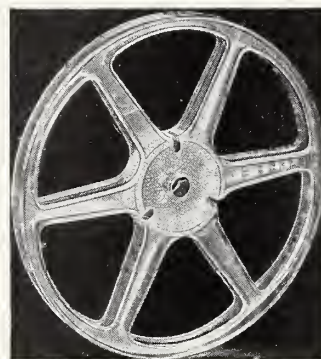
Harvard-Yale; Duke-No. Carolina; Cornell-Dartmouth; Army-Navy; Fordham-So. Methodist; Minnesota-Northwestern; Columbia-Princeton; Pennsylvania-Army; Michigan State-Santa Clara; St. Mary's-Duquesne.

Both films are being supplied dealers by Castle Films, Rockefeller Center Bldg., New York.

Plastic Reel New on the market and destined for popular reception is the new projector reel of molded transparent plastic for 8 mm. film. Available in two sizes—200 foot and 300 foot capacity—it has several

marked advantages over metal reels. It is of single piece construction; its lightness eliminates drag on motor; three slots are provided in hub for holding film end; and there is a distinctly etched footage scale on one of the spokes.

This new reel is packed individually in boxes and is rapidly being made available to dealers by the manufacturer, American Molded Products Corp., 1753 No. Honore St., Chicago, Ill.



Newsthrills of 1941 Official Films' 1941 edition of their Newsthrills film is now available in one reel 8mm., and one reel 16mm. in both sound and silent. It represents a living, drama-packed, historical recording for present day and future generations of Americans. The world-startling meeting between Britain's Prime Minister Winston Churchill and President Franklin D. Roosevelt, the sinking of Nazi merchant ships by the British Navy, the signing of the pact between Soviet Russia and the British Empire to fight and wipe from the globe, Hitler and his axis partners; actual scenes from the Russo-German death struggle and many other events moving in swift succession across your home movie screen; documentary evidence of a chaotic world.

This film in conjunction with Official Films' Volume 1 in which are recorded the highlights of world events occurring during the first half of the ill-fated year of 1941, makes the most complete Newsreel on the home movie market.

Official Films, Inc., 330 West 42nd St., New York City, are the producers.

Economy 16mm. Films Two new economy 16 mm. films are announced by Foto-

shop, Inc., New York City. Fine Grain Pan, which is priced at \$3.25 the 100-foot roll, is said to possess a long tone range and is described as an extraordinary fine grain film for taking outdoor movies where the advantages of a moderate speed film can be used. It is claimed that movies taken with Fine Grain Pan will be clear and sharp and have professional "theatre quality." Suggested Weston rating for this film is 12 degrees daylight and 8 degrees tungsten, although wide latitude of film assures protection against exposure errors.

Fotoshop's second new offering, Universal Ortho, is specified as affording all the qualities, fine grain, speed and brilliant contrast, that particular cinematographers demand. It is a high speed film aptly suited for general outdoor use. Ample sensitive to colors most prevalent in landscapes, the manufacturer suggests Universal Ortho as

CASTLE FILMS PRESENTS...

“FOOTBALL THRILLS
OF 1941”

COSTS LESS THAN UNEXPOSED FILM!

Seats for you
on these
50 Yard lines!

ARMY NAVY

HARVARD YALE

MINNESOTA NORTHWESTERN

DUKE NORTH CAROLINA

FORDHAM SO. METHODIST

CORNELL DARTMOUTH

ST. MARY'S DUQUESNE

COLUMBIA PRINCETON

PENNSYLVANIA ARMY

MICHIGAN STATE SANTA CLARA

(Games Subject to Change)



Own the Great Moments
of this Year's Top Games!

FLASHING runs...smashing tackles! Thrills! Spills! Touch-downs! Action-crammed moments from the year's great-est games! Here's breathless suspense . . . superb drama . . . the throat-gripping recklessness that makes football history! Yours to own...to treasure through the years to come...for less than the cost of unexposed film! If you like action—drama—excitement—buy this picture!

All Castle 16 mm. films are processed by VAP-O-RATE. All 8 mm. Castle films also are treated.

DON'T LET A DAY GO BY! SEND THIS COUPON
TO YOUR PHOTO DEALER NOW!

CASTLE FILMS

R C A Building
New York

Field Building
Chicago

Russ Building
San Francisco

Please send Castle Films' "FOOTBALL THRILLS of 1941" in the size and edition checked.

Name _____

Address _____

City _____

State _____

8 mm.	
Headline 50 Feet	\$1.75
Complete 180 Feet	\$5.50
16 mm.	
Headline 100 Feet	\$2.75
Complete 360 Feet	\$8.75
Sound 350 Feet	\$17.50

IT'S CHRISTMAS GIFT TIME

IT'S RAVEN SCREEN TIME

**IT'S MORE MOVIE
PLEASURE . . .
all the time!**

When you give a Raven Screen for Xmas—you know you're giving the finest. For Raven Screen leadership maintained year after year and their selection (from among all others) by Eastman Kodak for the gorgeous Cavalcade of Color at the World's Fair attest to their superiority. No matter which Raven Screen you choose you're saying "Merry Xmas" and "Happier Movie Years" in the best possible photographic tradition.

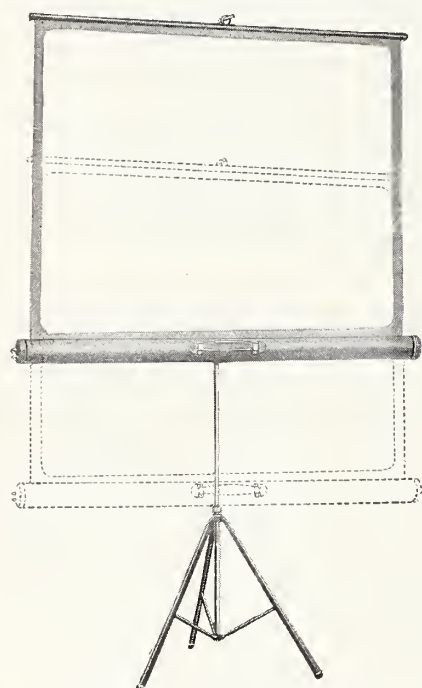
There is a Raven Screen for every purpose—and to fit every purse. Listed here are the many Raven Fabrics and Raven Mountings from which to make your selection.

RAVEN FABRICS

Haftone	Witelite
Crystal Beaded	White Opaque
Polaroid Silver	Silvertone

RAVEN MOUNTINGS

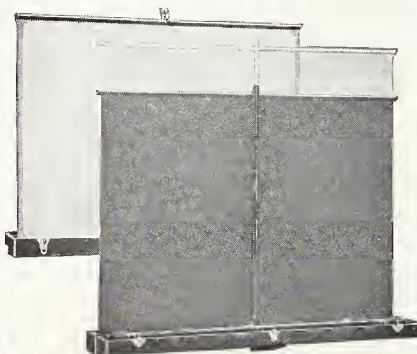
DeLuxe Automatic Collapsible
22" x 30" to 70" x 70"
Standard Tripod
30" x 40" to 52" x 72"
Duplex
22" x 30" to 70" x 70"
Table
18" x 24" to 36" x 48"
Gear Operated Tripod
45" x 60" to 70" x 70"
Metal Case Hanging
22" x 30" to 70" x 70"
Spring Roller and Back Board
70" x 70" to 12" x 12"
Wood Roller and Batten
48" x 48" to 70" x 70"
Thruvision
22" x 30" to 45" x 60"



STANDARD TRIPOD MODEL
(Dotted lines show screen's
lowest point)



**DELUXE AUTOMATIC
COLLAPSIBLE MODEL**



DUPLEX MODEL
(Phantom shows mast extended
for square screen)

RAVEN SCREEN
314-16 EAST 35th STREET

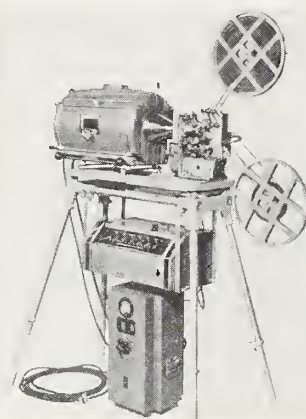


CORPORATION
NEW YORK CITY

It's NEW

ideal for skiing pictures, sailing, summer landscapes, outdoor portraits and general scenery. Its suggested Weston rating is 16 degrees outdoors and 8 degrees tungsten. It is priced at \$2.95 the 100-foot roll. Prices of both include free processing at Fotoshop Laboratories.

Projector Ready for users now is the new Victor Model E High Intensity Arc Lamp Projector. Designed for heavy duty, it has a governed operating speed of 24 frames per second with the projection lens two inch



high speed f 1.6 as standard equipment. Focal lengths 1 1/2" to 4" are interchangeable. Reel capacity is 100 to 2000 feet. Complete unit consists of projector as described, highly corrected sound unit, Victor Unit "R" Amplifier, two high fidelity type speakers with impedance transformer, high intensity type arc lamp, 15 ampere rectifier, output 28 AC amperes to 30 DC amperes operating on 110-115 volts, and 4 leg, three point tilt adjustment top projection stand. Prices and complete explanatory details obtainable from the manufacturer. Victor Animatograph Corp., Davenport, Iowa.

Cine Filter Kit The John-Baylee Company is introducing a Cine Color Kit for practically all 8 mm. and 16 mm. cameras, which lists at \$5.95. This filter assortment will give more brilliance and depth of color to your Kodachrome pictures. It has Type A Filters (dyed in the mass glass), one Polaroid for Kodachrome, one Kodachrome Haze, and one Sunshade and Filter Holder.

For those who wish to buy individual filters without the kit, there is a wide range of sizes.

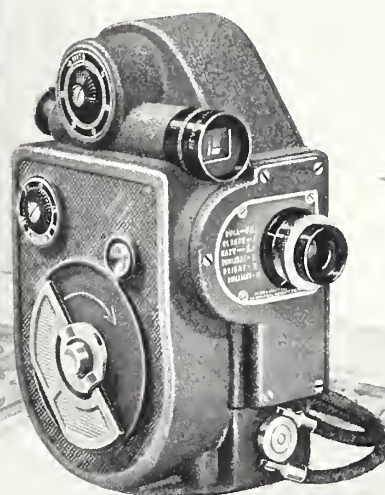
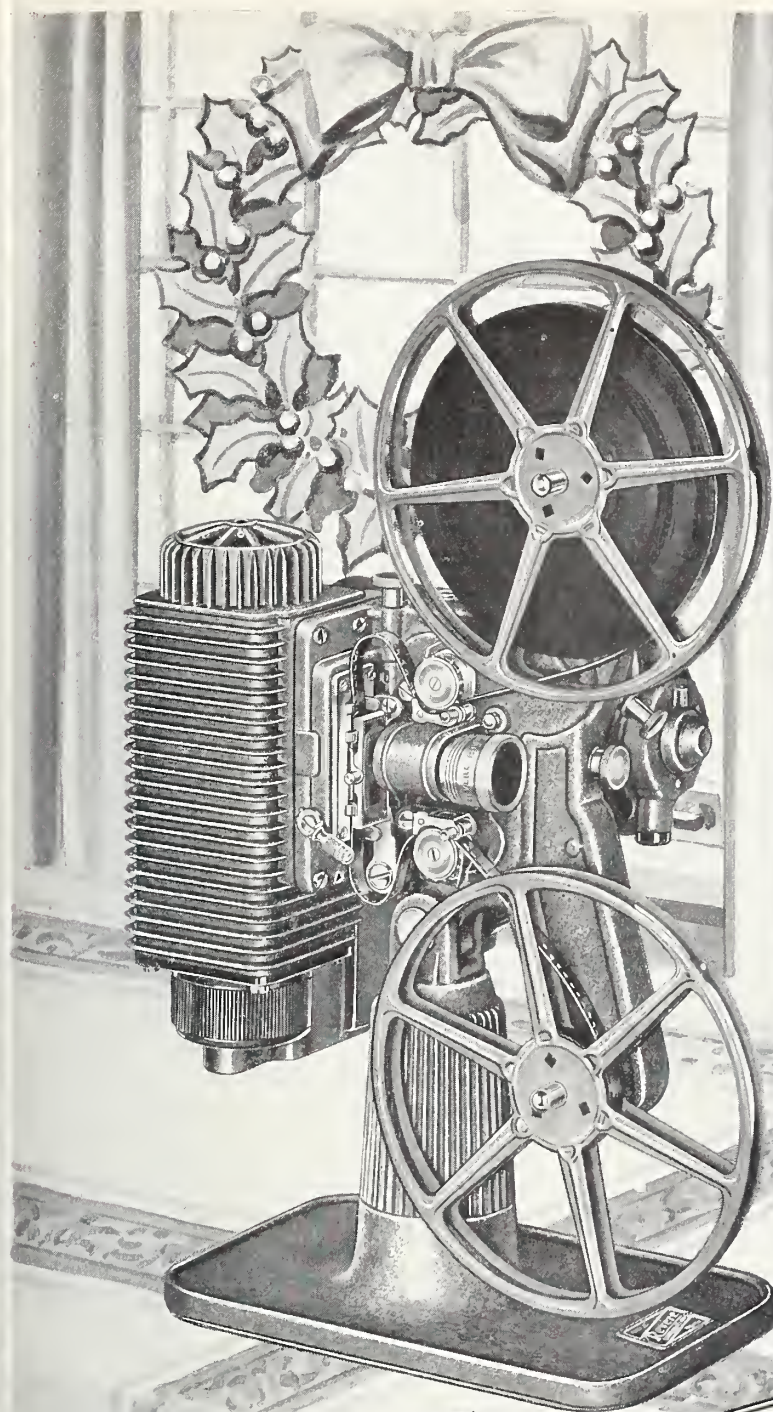
This company has also prepared an interesting booklet on polarization. Interested amateurs can obtain this booklet by sending 10c to cover cost of mailing.

For further information write to the John-Baylee Company, 32 Union Square, New York City.

Indoor Movies With the OPM earmarking all aluminum for defense, aluminum reflectors for indoor movies are fast disappearing from the market. To relieve this situation J. H. Smith & Sons have manufactured the new Victor Diffuser—Flectors. These units are made of enameled white steel for No. 1 and No. 2 photo-flood lamps. Reflector surface is white synthetic porcelain enamel which is said to give a more even diffusion in comparison with aluminum. Exposure meter readings made with these new reflectors seemingly prove them as efficient as aluminum in center light and slightly better on edge light. Diffuser-Flectors come in 9", 10" and 11" priced approximately \$1.50 up. For literature on Victor lighting equipment write J. H. Smith & Sons Corp., Griffith, Indiana.

Triple-S 8mm. Super fast film for Double 8 mm. cameras is ready with Agfa Ansco's new "Twin Eight" Triple S Pan Reversible movie film. The approximate speed of this film is said to be Weston Daylight 100 and Mazda 64. It is said this film can be used for both indoor and outdoor, day or night scenes; however, that it is especially recommended where lighting conditions are unfavorable. Features of this film are balanced panchromatic color sensitivity, fine grain, an exclusive brown sil-

"Let's Make This A **Revere 8** HOME MOVIE CHRISTMAS! //



Revere Model 80 Projector

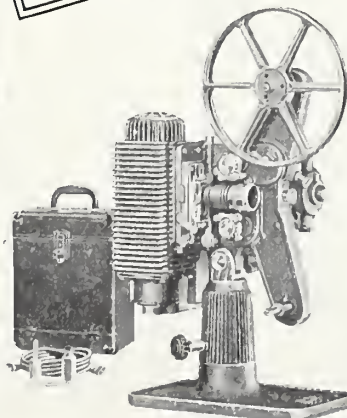
For crisp, brilliant movies, ease of threading and simplicity of operation, the **Revere 8 mm. Projector** is first choice of thousands of critical movie makers. It has everything for perfect projection, smooth performance and full protection of your film: powerful AC-DC motor, 500-watt lamp, F 1.6 lens, high-ratio duplex shuttle cooling system, double blower cooling system, enclosed gear and double-lock chain drive (**no belts in the Revere**), fast rewind, radio-interference eliminator. Complete with lamp, lens and one 300-foot reel, \$75.00.

Revere Model 85 Projector

In addition to the many advanced features of the Model 80 Projector, the Revere "85" has a **beam threading light** for continuous illumination during operation, **sensitive gear-tilting** device with control knob on base of projector, **duo-shield light diffuser**, and **de luxe carrying case**. Complete with 500-watt lamp, F 1.6 lens and case, \$89.50.

Revere Model 88 Camera

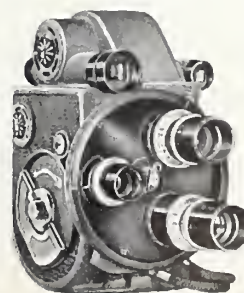
takes **inexpensive** color or black-and-white movies. Eastman-licensed spool and spindle. Revere automatic film-loop socket. 5 speeds. Many other advanced features. Complete with Wollensak F 3.5 lens, \$38.50.



This year, more families than ever are planning on REVERE movie equipment for Christmas. Through the enthusiastic comments of REVERE owners, they have learned that Revere 8 mm. movies are **inexpensive** and **easy to take**. Because REVERE Cameras and Projectors are **precision-made** throughout, REVERE color or black-and-white movies are brilliant and sharp, even when projected on large 6-foot-wide screens. Ask your dealer for REVERE 8 mm. equipment. Write for literature. Revere Camera Co., Dept. 12 H. M., 320 East 21st Street, Chicago, Ill.

Revere "99" Turret Camera

This model has the same basic features as the Revere "88" Camera, plus a positive **lens-aligning turret head** which assures instant change of lens position. It also has an **extra optical view finder** for use with telephoto lenses. Complete with one Wollensak F 2.5 lens . . . \$77.50.



Revere *Quality 8^{mm} Equipment*



WESTON Exposure Meters

WESTON ELECTRICAL INSTRUMENT CORPORATION, 585 FRELINGHUYSEN AVE., NEWARK, N. J.



The complete line of Wollensak Cine lenses meets every requirement for 8 or 16 mm movies. Whether in color, indoors, telephotos, slow motions—a precision-built Wollensak means superb results.

Wollensak

ROCHESTER, U. S. A.

It's NEW

ver coating to protect against halation, special inadvertent exposure misjudgments. It comes only in standard Twin Eight 25-foot spools.

Magnetic Title Letters Made of plastic and equipped with "Alnico" magnets, Quixet letters hold firmly to any iron or steel surface through paint, enamel or lacquer. The letters are said to have sufficient pull through paper, cloth, photos to permit the use of backgrounds for titles. The letters are $\frac{5}{8}$ " high and are also made in 1" and 1 $\frac{1}{2}$ " sizes. They come in sets of white letters with black panel and red letters with blue or green panel. For descriptive booklet and further information write Hamilton Dwight Co., 155 East 44th St., New York City.

Cartoons for Xmas "Christmas Cheer" is title of new Meany, Miny & Moe animated cartoon film released by Hollywood Film Enterprises, featuring the three rollicking monkey stars of Walter Lantz's famous cartoon features. It is available in 16mm. in 100 foot lengths at \$3.00 and in 50 foot 8mm. lengths at \$1.50.



Also available from this source are several other animated cartoon features appropriate for Christmas movie parties: Three Walt Disney cartoons—"Mickey's Orphan Child," "Mickey Plays Santa Claus," and "Mickey The Nursemaid," all available in 8 and 16mm.; and two Walter Lantz cartoon subjects—"Adventures in Dreamland" and "Fairylend Express," both featuring Oswald Rabbit, also available in 8mm. and 16mm.

Complete illustrated catalog of all 8mm. and 16mm. movie films offered is available free by writing Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.

Sound Effects A complete 24-page catalog of sound effect records containing everything from adding machines to zoo sounds and heretofore only available to broadcasting stations, are now to be permitted for use by amateur cine fans.

Free copies of this catalog may be obtained by writing to Speedy-Q Sound Effects, 67 West 44th St., New York.

Booklets and Catalogs Two free 16 mm. film catalogs are available from Audio Film Libraries of 661 Bloomfield Avenue in Bloomfield, New Jersey. One catalog deals exclusively with educational film and the other covers recreational subjects. These are of interest basically to school educational departments, road-show men and individuals doing entertainment work.

Sound-on-Film catalog is available free from the Lewis Film Service of 216 East First Street in Wichita, Kansas. Films in this catalog are for rental only. Subjects vary from full Hollywood features to cartoons and novelties.

Camera and projector manufacturer Victor Animatograph of Davenport, Iowa, have compiled the Eighth edition of their Directory of 16 mm. Film Sources. There are over 600 sources listed and 225 subjects covered in silent and sound film. Price of this Directory is 50c.

Radiant Manufacturing Corporation of 1140 Superior Street, Chicago, have issued a new folder, entitled "For More Brilliant Projection." It is free and contains full description on sizes and types of screens that fit all home, business and school needs.

"Kodachrome—A data book on Photography in Color,"

• Continued on Page 593



THE MOST DRAMATIC YEAR IN THE WORLD'S HISTORY—1941!

FULLY COVERED BY OFFICIAL FILMS
FOR YOUR HOME PROJECTOR!

8 mm. 16 mm.



NEWTTHRILLS of 1941

VOL. 1

See, with your own eyes, all the highlights of the first six months! Sinking of the Bismarck . . . Army Takes Over Glendale Plane Factory . . . Willkie Visits London . . . Madame Lupescu and King Carol Visit America . . . Capture of Tobruk . . . President Roosevelt Declares Unlimited National Emergency.

VOL. 2

All the most dramatic events of the second half of 1941! Churchill Meets Roosevelt . . . Russia and Britain Sign Pact To Fight Hitler . . . Actual Russo-German War Scenes . . . Uncle Sam Tests World's Biggest Bomber . . . Great Fire At Fall River . . . British Sink Nazi Freighter, etc. *Splice these two reels together and you'll have one of the most stirring and complete Newsreels available in Home Movies!*

Send for FREE 1941-2 Illustrated
Catalogue of over fifty films.

Prices Of These Films Are Less Than The Cost of Raw Film!

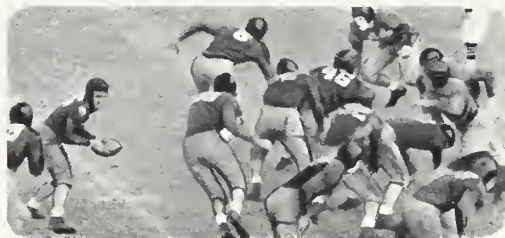
8 MM.
SHORT—app. 50 ft. . . . \$1.75
FEATURE—app. 180 ft. . . . \$5.50

16 MM.
SHORT—app. 100 ft. . . . \$2.75
FEATURE—app. 360 ft. . . . \$8.75
SOUND—app. 350 ft. . . . \$17.50



SPORTTHRILLS of 1941

See every important sporting event! Yankees Win the World Series . . . America's Fleetest Track Stars in breathtaking contests . . . Whirl-away in his amazing Preakness win . . . Championship Tennis Matches at Forest Hills . . . Historic Golf Matches of the Year . . . the fast Indianapolis Auto Races, etc.



TOUCHDOWN THRILLS of 1941

This reel is your seat on the 50 yard line to the leading College and Professional games of 1941. Official Films has selected all the outstanding games—the cream of the crop!

2 WONDERFUL Christmas Gifts



Lions, Giraffes . . .

"ZOO'S WHO"

Grown-ups will get as much fun out of this as the children. See jitterbug monks stunt like humans . . . Elephants Balancing on Barrels, Trained Penguins . . . Bears, Tigers, nature in the raw!

CHARLIE CHAPLIN

IN "HITS OF THE PAST"

Still the world's funniest comedian! Still the favorite of young and old! Some of the most comical scenes he made, brought to life in this hilarious film.



Price of "Zoo's Who" "Hits of the Past" the same as listed except for the 16 mm. features which are \$9.75.

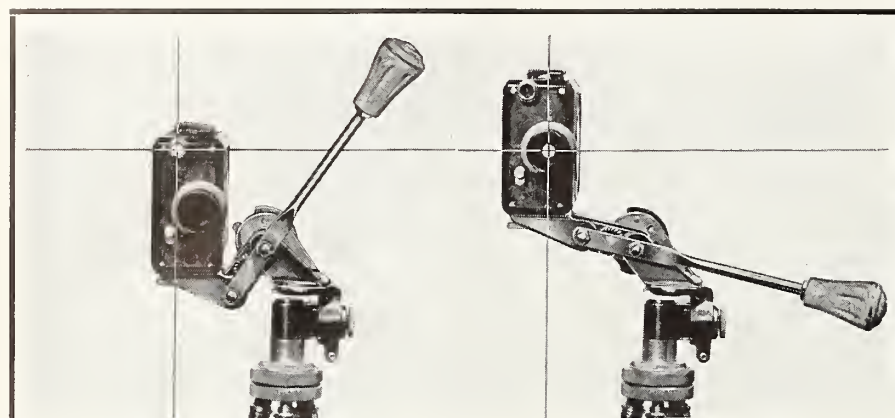
Order These Films From Your Dealer Today.
Please send me the following films:

Title	Length	Price
Newsthrills of 1941, Vol. 1		
Newsthrills of 1941, Vol. 2		
Touchdown Thrills of 1941		
Sportthrills of 1941		
Zoo's Who		
Hits of the Past		
<input type="checkbox"/> Send C. O. D.		
<input type="checkbox"/> Check enclosed		

My name . . .
Address . . .
City . . . State . . .

OFFICIAL FILMS

330 WEST 42nd STREET, NEW YORK, N. Y.



What Your Finder Sees—

Your Lens Takes!

No more off-center titles!

No heads cut off in pictures!

ACCURATE CENTERING ASSURED

With the Johnston Parallax Corrector

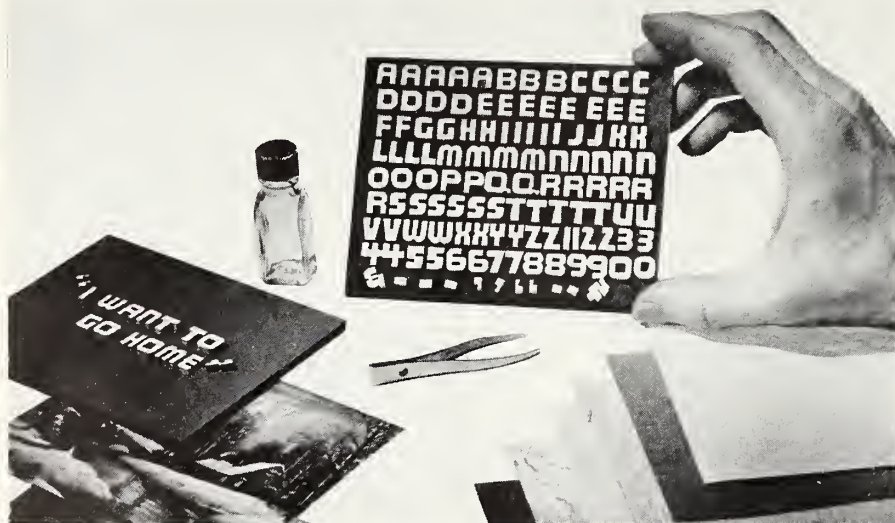
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With the REEL FELLOWS

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Makes It Pay

We are in receipt of a letter from Reel Fellow William McPeak, of Manoa, Pennsylvania, in which he tells of his activities with cine camera and projector which have netted him a nice income. Part of his letter follows:

"Along with taking movies, I am also interested in boating, particularly motor boats. During the last few years I have tried to combine the two. A gentleman I have known for a number of years, Mr. August Rosse, operates a boat yard at Essington, Pa. I have had several boats myself and have stored them there and during these years I have made numerous friends. During the summer months, I have taken movies of them around their boats at the yard, loading, unloading, and numerous shots made on trips with them.

"Mr. Rose and myself, give two shows during the summer, one at mid-summer, the other at the close of the boating season. They are held in a large shed, in which the boats are stored during the winter. Seats are constructed by the yard carpenter which give it a theatre-like atmosphere. Several weeks in advance of each show, signs are displayed and word is passed around concerning the shows and the dates they will be shown. Each show is started with the 'Essington Reel,' which now in-

cludes 1600 ft. of black and white and color. This, of course, is a silent subject, but is accompanied with suitable music by means of my dual turntables and 10 watt amplifier. Following this I show a couple of reels of sound subjects, using my B. & H. projector plus a 10 foot beaded screen. The complete show takes about two hours.

"These shows, for which I am reimbursed by the yard owner, have created much interest among the boat owners. I also have made a host of friends. Some are heads of large concerns and officials of the city and state, etc. As a result I have gone to many of their homes with my outfit and have been well paid."

Contest Winners

Among the winning contestants in Home Movies' recently concluded 1941 Amateur Contest, twelve Reel Fellows were in the winners' circle. There were 36 awards for films, not counting the achievement awards which means that the twelve Reel Fellows captured one-third of the contest. This can only indicate the high degree of interest Reel Fellows take in their hobby of producing amateur movies and to the fact they take their hobby very seriously.

Four Reel Fellows captured four of the eleven major awards. Mildred Caldwell of the Long Beach, California, Cinema Club

captured two Honorable Mention awards, and Raymond Fosholdt, of the same club, won a First Award and the Achievement Trophy for Editing.

Reel Fellow contest winners are as follows: Raymond Fosholdt, Long Beach, Calif.; Rev. Raymond G. Heisel, Elmira, N. Y.; Erma Niedermeyer, Milwaukee, Wisc.; Demetris Emanuel, Los Angeles, Calif.; Bill A. Jones, Dover, Ohio; J. O. McCracken, Glendale, Calif.; Alex W. Morgan, Toledo, Ohio; Dudley Porter, Beverly Hills, Calif.; Mildred Caldwell, Long Beach, Calif.; Ted Geurts, Salt Lake City, Utah; Mrs. Warner Seely, Cleveland, Ohio, and Dr. Roy L. Gerstenkorn, Los Angeles, Calif.

Televised

On Monday evening, November 10th, "On The Spot," Reel Fellow Demetris Emanuel's Honorable Mention award winner was telecast over the Don Lee Television station W6XAO in Hollywood, marking the first film to go on the air in a series of amateur movie telecasts sponsored by Don Lee with the co-operation of HOME MOVIES.

Emanuel's fine amateur movie was seen by a television audience in Southern California estimated at close to 2000 people, many of them important personages high in the motion picture and radio industry in Hollywood.

Each Monday and Friday, a good and continuous 16mm amateur-made movie supply permitting, HOME MOVIES will cooperate with the Don Lee Television Station in presenting amateur-made movies to Southern California's television audiences.

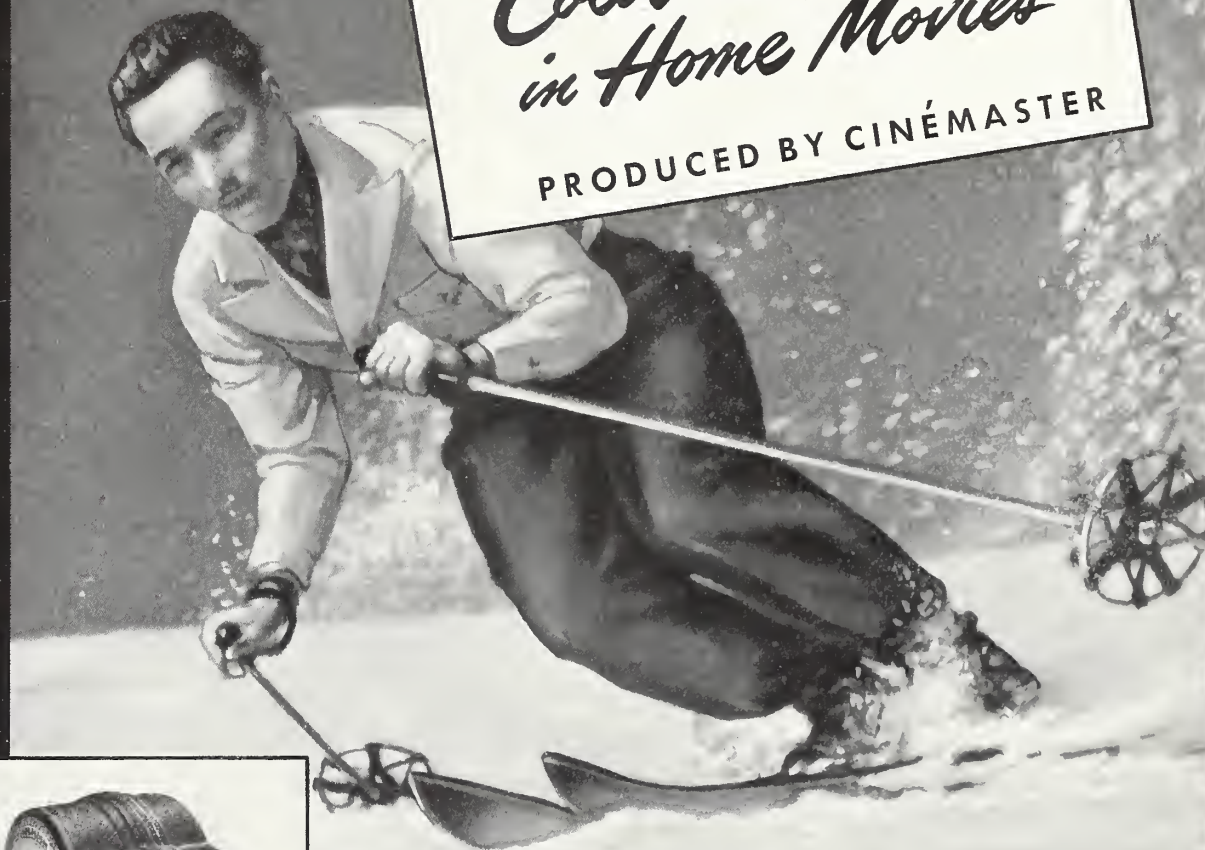
This provides a mark for ambitious movie amateurs to shoot for—to make good scenarized, topical, or documentary films qualified to be put on the air by television. If you have a film you believe will qualify, send it to the Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood.



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*Color and Action
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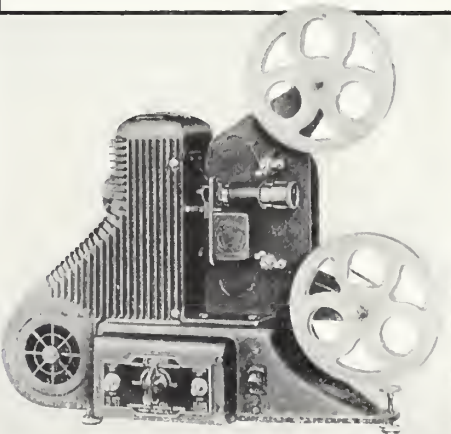
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Full speed ahead

THERE'S good news ahead for all double-8mm. enthusiasts! The same extreme speed advantage that 16mm. camera owners have enjoyed in Agfa 16mm. Triple S Pan Reversible is now available in a new 8mm. film—Agfa Twin-Eight Triple S Pan Reversible.

Combining a balanced gradation with an amazing speed that is particularly evident under artificial light, Twin-Eight Triple S Pan is ideally suited for indoor use or for

movies under any type of adverse light conditions. It has full panchromatic sensitivity and wide exposure latitude plus the fine-grain quality and high resolving power so essential in 8mm. work.

Twin-Eight Triple S Pan is available in 25 ft. (double-width) rolls; 16mm. Triple S Pan in 50 and 100 ft. rolls. For better movies this winter, stop in and see your dealer soon about either of these two great films. **Agfa Ansco, Binghamton, New York.**

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MADE IN U. S. A.



HOME MOVIES

Published In Hollywood
DECEMBER 1941



Harold M. Lambert

LET'S PLAN OUR CHRISTMAS FILMING EARLY

B Y J A C K I R W I N

WHAT fireworks are to the Fourth of July, home movies are to Christmas. It just isn't Christmas in a cinebug's home without a movie camera to film the gaily decorated tree, and family, friends and the children. Those who made movies last Christmas and the Christmas before will be right in there shooting when the festive day rolls around again the 25th of this month. Those who'll celebrate Christmas with a movie camera for the first time this year, are looking forward to the day even a little more eagerly.

All it takes to make a good, interesting Christmas movie is a camera, roll of film, some lights—and an idea. This last item is perhaps the most important of all. Movies of Christmas as of vacations, travels, birthdays, etc. can be merely record reels of unplanned catch-as-can shooting, or they can be complete little continuities with all scenes strung together in definite relation to one another. In other words, an amateur can start shooting Christmas morning, and continue making sporadic shots throughout the day, or he can start now and plan his picture with a definite beginning leading to a logical end. And this does not entail following a scenario, although for the more ambitious filmmakers, several interesting Christmas scenarios are provided in this issue beginning on page 568.

Actually, shooting Christmas scenes with an eye

toward continuity means little more than following the day's events in the order they would ordinarily occur. If there are children in the family, then Christmas activities—at least as far as our movies are concerned—will revolve around them. Christmas, after all, is the youngster's day. Shooting can begin a few days before—of the children scribbling their notes to Santa Claus. Play these shots in closeup, for only closeups can portray the complete expression of children in action of this kind: stubby hands holding the pencil; wetting the pencil as he or she hesitates on the spelling of a word; asking mother for assistance in spelling, etc.

No need to show sealing the letter—just fade-out to conclude this sequence. Then fade-in on the next—of mother tucking the children in bed. Follow this with shots of mother and dad trimming the tree and arranging the toys. Mother or Dad drops and breaks an ornament, or upsets a toy. Upstairs, the children hear this; stare in wonderment at each other as they conjure up things happening downstairs—perhaps Santa has arrived!

Christmas morn means getting up early to get lights and camera in readiness to catch the genuine expressions of joy and surprise that will flash

• Whether your Christmas movie is to picture activities of the children or be merely a record of Yuletide events, it will be just as easy to shoot scenes with a semblance of continuity as making a series of unplanned random shots—and with far more lasting interest.

• Continued on Page 586



• Low camera plus critical exposure netted this swell skiing shot.

Yosemite National Park

HOW TO MAKE SUCCESSFUL WINTER

Right camera position, light conditions and exposure essentials for good snow pictures

B Y C U R T I S R A N D A L L

DECEMBER opens up an entirely fresh and interesting season for movie making. Snow enhances almost any outdoor subject, be it fencepost, landscape, or sport, and views often short of photogenic appeal in the summer assume an entrancing aspect in their winter mantle of snow.

All of which suggests that the movie amateur living in snow regions, who puts his camera on the shelf for the winter, is missing some of his best movie making opportunities. Color film and black and white share alike in snow filming advantages—color for movies of sports and personal

activities, and black and white for pictorial movies.

The increased popularity of skiing in recent years has done more perhaps than anything else to rekindle interest in getting out of doors in the winter time; and the urge to make movies has naturally followed this trend. As a result, the most notable activities in winter amateur cinematography to date have been on this subject. A few exploring cinefilmmakers having detoured occasionally from their ski filming, found equally interesting subjects to shoot in surrounding snow-covered landscapes, particularly when the sun was bright and low enough to cast long shadows over a scene.

Bright sunshine is imperative for best snow movies. Pictures filmed on an overcast day are flat and lifeless and besides the shadows, so interesting in snow pictures, are lacking. So choose a bright day for filming snow movies. If it's scen-

ery you wish to shoot, the things to be considered are subject, composition, camera position and position of sun in relation to the scene. Good snow pictures require that the sun be in front of the camera and low in the sky. Look at the pictures on this page—note that in each instance, the sun is in front and a little to one side of the camera. This brings out the texture of the snow and enhances composition with shadows that break up the large expanse of white.

In the skiing picture the sun not only brings out the pattern of the broken snow but backlights the skier and causes reflection of light from the snow to light up his features. In Robert Boyd's famous winter scene at the right, the carefully chosen camera position made interesting an otherwise ordinary street view. The engrossing pattern of tree shadows breaks up the predominating expanse of snow and serves to concentrate attention on its broken texture. The right exposure, of course, was an important factor.

It is in exposure that many amateurs err in making snow movies. The brightness range on a sunny day is extremely great and the film latitude is not adequate to register the full range of a snow scene. The extent of brightness in the highlights of reflecting snow is many hundreds times greater than in the shadows of objects within the scene. Inasmuch as interest will invariably lie in the detail of the dark objects, an infallible rule in snow photography is to expose for the shadows and let the highlights take care of themselves.

For a high key scene like that of Robert Boyd's,



Robert Boyd

pictured above, exposing slightly more than normal brings out detail in the darker objects. In other words, if your meter or exposure chart indicates an exposure of $f/8$, make the shot with lens set about $\frac{1}{2}$ stop wider, or about $f/6.3$.

In many cases it will be found that the most attractive feature of a snow scene is the texture of the snow itself, particularly in an interesting composition like that in photo at bottom of this page. Here, careful exposure calculation is again necessary. Closing down the lens a half a stop beyond that called for by the exposure meter will enable getting the slight shadowy detail of snow textures so often important to composition.

All of this does not mean that the amateur will be shooting static scenery shots. What has been said here relative to exposure, composition, camera position, etc., applies to both static shots and the basic background for action shots of personal activities—skating, skiing, tobogganing, etc.

Let us consider your winter filming wishes. Do you want to make a record film of the beauty of winter—deep snow drifts, snow laden trees, icicled eaves, an ice-free brook meandering through snow drifts, etc.? Then the

• Continued on Page 592

• Waiting for right position of sun plus exposing for detail in shadows made the successful winter scene above. At left—example of fine detail in snow texture obtained by underexposing slightly and using filter.

MOVIES . . .

A. R. Bowen



● Pictured here is an ideal setting for the first scene in "Merry Christmas, Son," with screen player Mary Howard demonstrating tree trimming technique. A study of the picture will show how the amateur can light and compose a similar scene for best pictorial results.

part. However, the youngsters should be selected for their eagerness to cooperate and act as well as their photogenic qualities, for much of the punch of both stories depends upon the spontaneous manner in which action is put across.

The first script, "Merry Christmas, Son!" calls for a cast consisting of Mother, Father, Son, and a neighbor. Much of the shooting will be indoors, so several photofloods and reflectors will be required. About two rolls of film will be needed—super X pan, if black and white is to be used, Type A Kodachrome if it's to be in color. And don't forget the daylight filter for outdoor Kodachrome shots if Type A is to be used throughout. The shooting script follows:

MERRY CHRISTMAS, SON!

TITLE: "Twas the night before Christmas . . ."

1. Med. shot—Interior of living room. Mother on small step ladder putting finishing touches on Christmas tree trimmings. Descends from ladder, looking tired. Dad nearby on floor, sorting packages and distributing them around tree. As Mother descends from ladder she staggers as though dog-tired. Draws hand across brow as she looks at Dad with faint smile. Dad pats her affectionately and urges her to go to bed. Dad speaks:

TITLE: "You go on to bed. I'll fix the presents."

2. Med. shot—Back to scene 1 as Dad finishes speaking. Mother nods assent and exits slowly from scene.

3. Med. closeup—Dad watches Mother exit, then, looking down at presents on floor, continues to arrange them.

4. Med. shot—Interior of Son's bedroom. Mother, in nightie, bends over sleeping son and kisses him gently. Extinguishes room lights as she exits.

5. Back to scene 3. Dad arranging toys. Opens a box, revealing a deflated football, and a pump. Looks at ball fondly, then taking it from the box, pumps it up. When it is fully inflated, he takes a firm hold of it and pretends to throw a pass.

6. Med. shot—Same as previous scene—different angle. Dad arises, and claspings football to him, dashes the length of the room, as would a football player in scrimmage.

7. Med. closeup—(Same scene as Scene 4). Flashback of Son sleeping soundly.

8. Med. shot—Back to scene 6. Dad still rushing about room with football, imitating a football player on the field. Suddenly crashes into bridge

● Continued on Page 582

TWO SCENARIOS *for* Christmas *filming*

B Y W A R R E N G A R I N

WHY not shoot a Christmas story this year that will provide good entertainment for spring, summer, and autumn home movie shows and then serve as the piece de resistance for next year's Christmas movie party? If one's desire is to do something more ambitious this Christmas than film a series of record shots of the family, here are two good scenarios with a holiday theme that can be filmed with little trouble, small casts and a whale of a lot of fun.

In the cast of both stories are children and if there are none in your family it should be an easy matter to get one or two neighbor kiddies to take

SKI SHOT like that on opposite page can be had with a movie camera, too, but camera must be low and sun just right. Harold M. Lambert made the picture. It will make a striking title background for your skiing or winter sports movies.



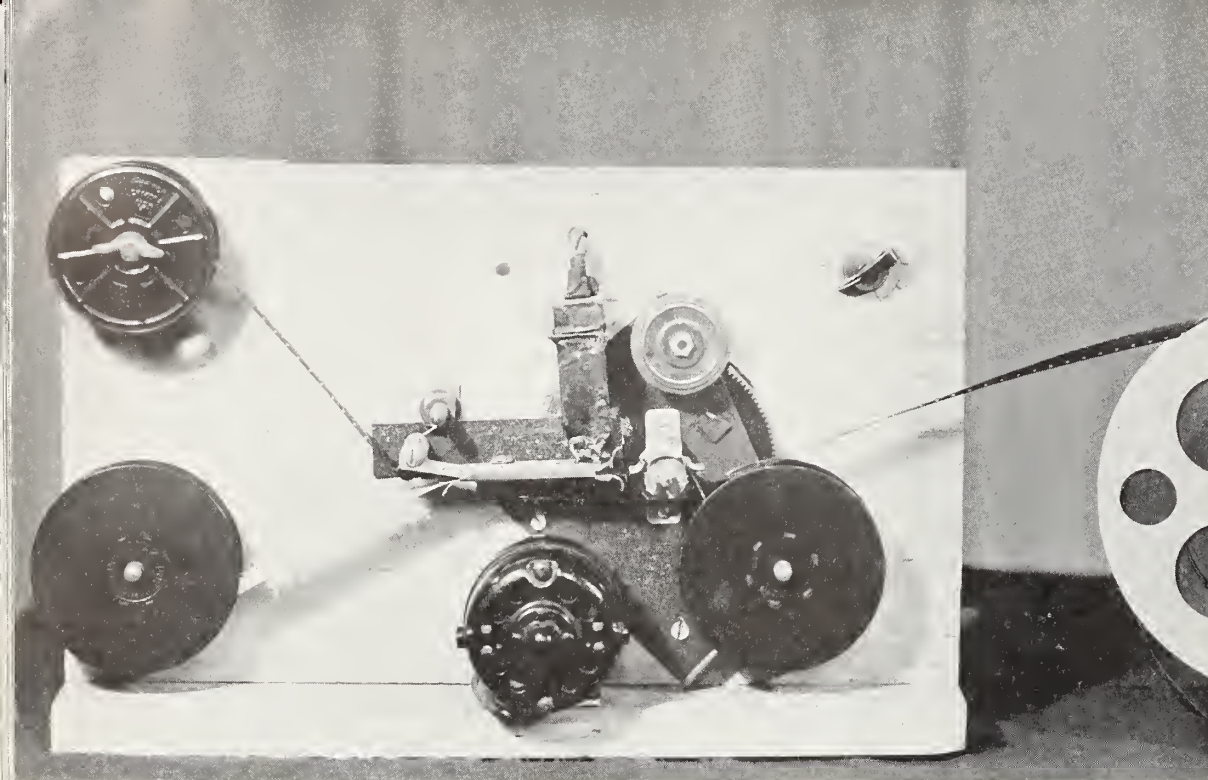


Fig. 1

BACKGROUNDS IN MOTION—FOR TITLES

B Y G E O R G E W . C U S H M A N

IN THE November issue, beginning on page 521, we described a method for shooting titles and title backgrounds together at one operation by means of specially prepared transparent background celluloids which were placed over the title card. This month we shall expand this technique, showing how it is possible to film a moving background and title at one time without having to wind back film in the camera and shoot the title in two operations as is so often done. The chief advantage in this system, of course, is that a more professional-like title results, with no wavering motion between the title and the background.

This procedure is particularly interesting to those amateurs who wish to employ a certain style moving background in the titles of all of their films, such as those seen in the credit and lead titles of many theatrical pictures. It is also adaptable where one chooses to use a live scenic background for a title—perhaps a scene from the picture.

The first step is to photograph the background in a separate operation, using a clear base film in the camera. A good film for this purpose is developed to a negative as only a pose is ordinary positive. The film

slight image is necessary. You see, the principle is to make an almost transparent background strip that will print over the title film simultaneously as the title is being photographed.

In shooting the background, exposure should be about two stops less than normal. Or, if normal exposure has been given, the film can be slightly underdeveloped to obtain the desired thinness of image. This last procedure is usually preferred because it is then possible to subdue highlights and produce slightly more depth and fullness in the entire background scene. Regardless which procedure is followed, it is important that the final result be a weak and almost washed out image on the negative.

There will be times when a scene already photographed may be desired for the title background and this may be done by first copying the scene on another strip of clear-base film—making a negative of it, as already described. This operation will require a printing device—something few amateurs possess. However, a very efficient printer can be made from an old toy projector—usually obtainable from pawn and second-hand shops. Such a printer is illustrated in Fig. 1.

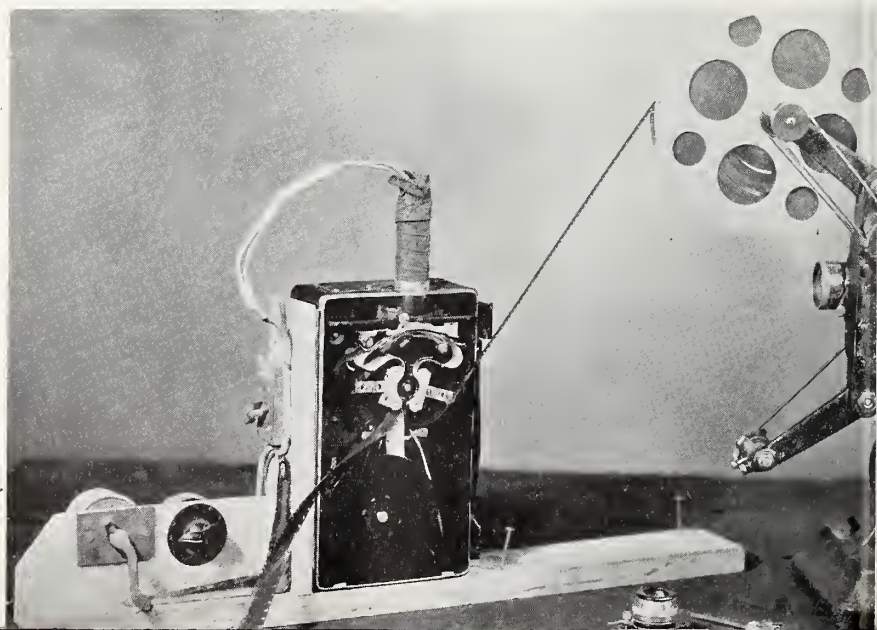
The important parts are the film gate and feed sprocket. The rest of the projector—base, lamp house, etc.—except the motor, may be discarded. The unit can be mounted on a baseboard, as shown, and the only additional accessories are the spindles for holding film spools, a rheostat for controlling speed of motor, and a light-tight source of illumination fixed over the film aperture.

All copying work, especially that carried on with the average amateur equipment where the film is not encased in lightproof housing, must be done in a darkroom. A red safelight may be employed at a moderate distance if the raw film used is positive. The spool of film containing the wanted background scene to be copied is attached

• Continued on Page 596

• Pictured here are two home made printers for use in duplicating scenes to be used as title backgrounds. That pictured in Fig. 1 was made from a discarded toy projector—that in Fig. 2 is merely a Cine Kodak temporarily rigged up for the duplicating job.

Fig. 2



• Donald Manashaw's first amateur effort sold Bermuda cruises for his employer. Today, he's producing business films in which such top flight commentators as Alois Havrilla and Lowell Thomas, pictured here with Manashaw, handle the narration.



Elliott Clarke

VALUE of movies as an aid to defense is demonstrated in the hundreds of films that are being produced to speed up education of defense industry workers. Not all of these films are being made by major business or theatrical film producers.

One such film recently completed is "Men O' Defense," sponsored by a large New York trade school. And this highly effective film was written and produced by Donald Manashaw, a young cine enthusiast whose rise to professional ranks is an interesting story. Not that "Men O' Defense" is his first commercial venture; but being his most recent and timely as well, it serves as an introduction to Manashaw's accomplishments which should prove interesting to every advanced amateur with commercial production leanings.

Several years ago, Manashaw was employed as Cruise Director for a large steamship line operating ships to Bermuda, West Indies, and South America. The beautiful virgin scenery which constantly assailed Manashaw on these trips aroused artistic impulses latent within him. He purchased a 4x5 Graflex and made photos wherever he went. But he was not satisfied. Stills failed to capture the vibrant life of the tropics. They did not tell the story. Then he turned to movies.

In no time at all Manashaw was just like any other movie bug: shooting pictures; rushing films to the processors; and then biting his nails, impatient for their return. And then, even before he had safely run the gantlet of hazards of the average beginner—bad exposures, violent pan-

CASHED IN *on movie* *hobby right from the start!*

B Y A R T H U R R O W A N

ning, absence of continuity—he wanted to commercialize on his new undertaking. It occurred to him that the steamship line he worked for could profitably use a film to promote travel. And during the period he was making a series of one week cruises to Bermuda, he shot one or two rolls of Kodochrome each trip. After the film was processed he would take it to the camera store from

• Continued on Page 597

Elliott Clarke



• Manashaw (left) pauses between shots to discuss, with players, action for a scene in "The Champions Write" which he recently produced for Gregg Publishing Co.

● Admittedly difficult settings to photograph with a movie camera, nevertheless the two interiors pictured on this page were filmed by the method described by Russell Dickson, netting full detail and good quality of exposure in shaded areas.



Von Schoenfeldt

A NEW ANGLE ON FILMING INTERIORS

B Y R U S S E L L D I C K S O N

A NEW municipal auditorium, grand and spacious, was nearing completion. The city council, with an eye for publicity, had arranged with the local camera club for a photo contest, offering several prizes for the best amateur photographs made of the interior of the auditorium a week before the grand opening.

When the local amateur movie club heard of this, they reasoned that 8 mm. and 16 mm. movies of the auditorium could prove good promotion,

too, and the club went straight to the city fathers with their proposition. The result was the contest was expanded to include amateur motion pictures and additional prizes were put up for the winning movies.

The movie club was divided into several filming units, each to work out its own continuity and filming plans, thus creating a more

intensive and friendly rivalry. Shooting scripts were closely guarded as were filming plans, but eventually all groups ran into a snag—the lighting of the auditorium's vast interior with the limited lighting equipment the amateurs had at hand.

The rays of light from photofloods and small reflectors, designed primarily for use in filming living room scenes, failed to carry beyond twenty or thirty feet with the result that detail was lacking in the backgrounds. Eventually the amateur groups, in full appreciation of this obstacle, pooled their lighting equipment, hoping the aggregate would provide the necessary illumination. By this time the individual groups abandoned their practice of shooting secretly and arranged to shoot the larger scenes together with all lighting units pouring illumination on the set at one time. That is, all but one group did.

The "holdout" group had made a discovery and soon word got around to their rivals that already they had the larger interior scenes successfully filmed. There was much wild speculation, of course, as to just how it had been accomplished. By this time it was well known that there were not enough amateur lighting units in the entire city to illuminate the auditorium's vast interior for a movie long shot. Had someone shipped in studio lights from Hollywood? Had the film first been hyper-sensitized? Every movie amateur awaited revelation of the secret.

Eventually the big night arrived when contestant's photographs were to be displayed and the movies screened for the judges. The successful movie makers had not as yet revealed their secret. But after screening their picture, it was unanimously declared the first prize winner and acclaimed an unusual piece of amateur cinematic achievement.

The picture, with a pleasing thread of continuity woven through it, began with a husband and wife meeting visitors at the airport. Proud boosters of their city, they proceed to show their friends the sights, eventually arriving in front of the new municipal auditorium. After pointing out the many interesting features of the auditorium's exterior, the people enter the structure. The camera follows them inside, picturing the interior as seen through the eyes of visitors.

The picture was aptly intercut with closeups of the husband pointing to some interesting feature—the stage, ceiling, murals, etc.—and then excellently lighted shots of each of these features followed on the screen. Each was perfectly exposed and needle sharp in detail.

The film went on, shot after shot as evenly and accurately exposed as the rest, rounding out a perfect movie of the proud city's newest structure. Almost immediately after this auspicious premiere of the picture, movie amateurs of the club who had failed in their attempts to photograph

● Continued on Page 590

AFTER winning the 1940 Lloyd Bacon Trophy with his now famous 8 mm. film, "Angels Are Made of Wood," Herman Bartel decided 16 mm. afforded wider latitude than eight, especially for his more ambitious efforts, and he exchanged his old equipment for sixteen. Not long afterward, he set to work filming the successor to his prize-winning film, "Do It Again, Harry."

While "Do It Again, Harry" does not have quite the story appeal of "Angels Are Made of Wood," it makes up for any plot deficiency by fine camera work and excellent interior lighting. And this, plus good editing, easily wins for the picture the honor of Movie of The Month.

The story concerns the training of a newly acquired dog. In the end, the dog trains his master. Harry Etchells, who played the part of the artist in the 1940 prize picture is again cast as an artist who purchases a Scottie. Dodo, the artist's manikin, is also featured plus a toy Scottie dog named Screwball.

The yarn begins with the artist thumbing the pages of a popular magazine. Attracted by an advertisement offering pedigreed Scotties, the artist sets out to buy one. We see him returning home with the dog, Murdock, on a leash and with a new book under one arm. The book, captioned, "How To Train Your Dog," is carefully studied and then the artist proceeds to follow its instructions. His trials and tribulations that follow furnish many laughs. He spreads newspapers on the kitchen floor and then Murdock singles out an uncovered spot. The dog sneaks up stairs to a bedroom and turns it into a shambles. In the end the artist, worn to a frazzle, retires; and we see him rolling and tossing in bed as he struggles mentally with his new problem.

Falling asleep, he dreams of the solution. The manikin, Dodo, using the toy Scottie, Screwball, for a student, puts the dog through a training period but with little success until giving Screwball a scotch highball and later a porterhouse steak!

The proper training system thus revealed by the dream, the artist arises the following morning, quite exuberant, stops at the fireplace where Dodo and Screwball repose as ornaments and thanks them graciously. Then Murdock enters the room. The artist tries some of the persuasion which Dodo used on Screwball in the dream but without avail. Then he changes his approach—tries to teach Murdock tricks. He demonstrates how a dog should play dead, and so effectively, that Dodo and Screwball come to life and, together with Murdock, indulge in much cheering and utterance of "Bravos" for the artist's performance.

So effectively is Dodo maneuvered in the animation sequence that he seems almost lifelike, demonstrating that Bartel is a master at this type of



MOVIE *of* the MONTH

B Y J . H . S C H O E N

cinematic work. It takes unbounded patience to change the position of a manikin's limb or head in order to gain lifelike movement and especially to move several members of the body just the right distance each time to produce simultaneous natural movement.

It takes even more infinite pains to build small sets on which to stage the actions of manikins and to effectively light such sets in order that they will appear as full size on the screen. What Bartel did with lighting and staging in his first picture he has far surpassed in this one.

His camera handling is something to study, too. Zoom shots are frequent and are just as smooth as anything seen professionally. Lap dissolves are used quite often and these are extremely smooth

• Continued on Page 600

• Pictured above are enlargements from Herman Bartel's Movie of the Month, "Do It Again, Harry," which pictures the tribulations of a man who tries to train a new dog scientifically.



Fig. 1



Fig. 2



Bornmann
Fig. 3

Put some **GLAMOUR** into those closeups!

B Y W I L L I A M J . B O R N M A N N

THE best professional photographers, both motion picture and portrait, reached their enviable positions because they mastered the art of "glamorizing" their subjects. We often hear of certain stars in Hollywood who refuse to sign for

Fig. 4



Fig. 5
Bornmann



a role unless they can have, behind the camera, their favorite cinematographer—the cameraman who has made a detailed study of the star and knows how to place lights and shoot at the right angles to picture the player to best advantage.

Nearly all of us have certain facial characteristics which can be emphasized or subdued by the proper photographic technique. And when a photographer does this, we have nothing but praise and, of course, the willingness to pay a better price, for the result. This is interesting to the movie amateur because, sooner or later, he will use his movie camera to picture members of his family, if for no other reason than to satisfy their curiosity as to just how they look in movies. Often there is a striking difference.

I know many whose peculiarities of head structure or facial features are never obvious on personal contact; yet, when pictured on the screen in closeups, their peculiarities stand out emphatically. One thing the cine camera does most often than not is to make stout people appear slender, and tall people appear more normal in size.

By this same quirk of the camera, people pictured in closeups can be made to look far more glamorous than when off the screen. Some of Hollywood's most famous stars are scarcely recognizable when outside the studio sans makeup. Many look entirely different off the screen and have the motion picture camera, plus makeup and good lighting to thank for much of their popularity.

Because of the generally small area of home movie screens, amateur movies are more appealing and easier on the eyes when

• Continued on Page 584

• Pictures on this page demonstrate results obtained when lighting a subject for closeup. Beginning with Fig. 1 where a single, uncomplimentary light source was used, the demonstration continues to Figs. 4 and 5, which show how full charm of subject is brought out by studied, natural lighting.



Why not send us your film for REVIEW?

This helpful criticism
is free and bound to
improve your movies

B Y T H E E D I T O R S

TWO things indicate increasing interest in the amateur film reviews published each month in HOME MOVIES: more films are being submitted for review and criticism, and the films submitted are rating in the higher brackets—mostly in the three-star class.

Every film reviewed is returned with an attractive animated leader attached indicating its classification, and the best film reviewed each month is chosen the Movie of The Month. This service and its accompanying awards are available to every movie amateur. Don't hesitate to take advantage of it for it may enable you to improve your photography, editing, or titling. Study the following reviews for any suggestions that may be helpful to you:

"CANADA'S PEACE"

200 feet 8 mm. Kodachrome—By B. A.

★★★

Continuity: This film is a record of a trip made through Canada, picturing especially its National Parks, mountains, rivers, and lakes. While, unfortunately, none of these are introduced and described by titles, the picture is, nonetheless, a feast of fine scenic shots which seem to flow along smoothly in spite of absent captions.

The opening shots were made from the window of a railway coach, showing many picturesque sites as the train approaches Vancouver. Then the arrival at Vancouver is pictured—first a close-up of the sign over the station, then general views of the station and the city. Following this are numerous scenes of the country which lies back of Vancouver—all scenically beautiful, well composed and photographed.

Photography: Splendid—very fine composition throughout enhanced by sharp exposures, steady camera, and smooth panning.

Editing: This picture could easily have been spoiled by bad editing because much of it consists of scenes in which there is no action. But each scene has been cut to just the right length, and in many sequences the shots were made from a moving railway coach or boat which lent a sense of movement to the scenes—particularly because the movement was always in the same direction, from left to right. Few people appear in any of the scenes until toward the last and their appearance at this point is timely in that they inject interest into the picture where it might otherwise become boring through the continuation of scenic shots.

Titling: As already stated, there were no titles other than the main and end titles. These were well done, however, and judging from their quality, this filmer is quite capable of improving his good picture by adding the necessary descriptive subtitles which the picture now lacks.

Remarks: It can be said that this filmer is a good cinematographer. He has demonstrated, in this picture, that he knows good composition when he sees it and knows how to handle his camera to get it on film. By cutting in action shots between his static scenic sequences, he has also demonstrated his ability as an editor.

"THE DOCTOR TAKES A WIFE"

75 feet 8 mm.—By G. C.

★★★

Continuity: This is an interesting and concise record of a wedding. At the beginning we see the bride-to-be having her gown fitted. This is followed by a cut to the groom showing him dressing for the wedding. The ceremony begins, and this takes place in the home. The bridesmaids enter the room followed by the flower girl and candle-

• Continued on Page 588

• Above—Reproduction of frame enlargements from the 8 mm. amateur films, "Canada's Peace" and "Sea City." Below—Scenes from the 8 mm. film, "The Doctor Takes a Wife." All three pictures have been reviewed by Home Movies' editors, a detailed analysis sent to the makers, and a two or three star leader attached to each film.



HOW TO SPEND YOUR CHRISTMAS

A Christmas Bonus Check, like a Bank Night pay-off, gives you something to spend for something you've always wanted

IT'S a grand feeling to get a nice bonus check for Christmas and the wise amateur will plan, as his first purchase (and not unselfishly), something he needs for his hobby—sort of make a Christmas present to himself of a gadget or accessory long yearned for but seemingly always out of reach.

Few, indeed, are the cinebugs whose want list does not include a number of movie items, further complicating their acquisition. But now, with bonus money in sight, let's give a little thought to those items needed most. Listed here, according to the various departments of our home movie hobby, are many important items which are necessary to the amateur after acquiring camera and projector.

This list is prepared for two purposes: to jog your memory and to bring to attention names of products and their respective prices. And just in case you'll entrust spending of that bonus check to someone else, leave this magazine—opened to this page—in a conspicuous place so she can pick up a gift hint or two.

All prices are approximate. None quoted here can be guaranteed as many manufacturers are currently revising costs and selling prices due to the national emergency. Addresses of all manufacturers appear on page 601.

FOR PHOTOGRAPHY



PAN-TILT top for tripods—Pioneer, for still or movie cameras. \$2.50 at Willoughbys.

F-R HI-SPOT—Hollywood type spotlight for movie amateurs complete with 200 watt lamp, \$13.35. Fink-Roselieve.

SPOTLIGHT BOOM—for holding spotlights in elevated position. Adjustable and counter-balanced, \$10.65. Fink-Roselieve.

REFLECTORS—for Photofloods, clamp-on and tripod types of spun aluminum at prices for every pocketbook. Acme-Lite Mfg. Co.

GARMUR CABLE Release—for most all makes cine cameras, simplifies single frame exposure, straight filming. \$2.00 up. Garmur Products.

VICTOR Lighting equipment—spun aluminum reflector and 3-section stand, \$9.75. Other types for less. Jas. H. Smith & Sons Corp.

WESTON exposure meter—Junior Cine for movie cameras, \$16.50. Master Cine, \$25.50. Weston Electric Instrument Co.

CINE-TRANSITO, by Baia, makes wipes, fades, and dissolves. Fits lenses of all movie cameras. \$9.95 with lens adapter and wipe disc only; \$14.85 with adapter, vignetter, and wipe and fade discs. American Bolex Co.

CINE FILTER KITS—4 filters and dual snap-on shade and holder to meet all cine needs. \$6.00. Harrison & Harrison.

WOLLENSAK lenses for cine cameras—regular, wide-angle, telephoto. Prices dependent upon quality and size. Wollensak Optical Co.

TRI-METAL TRIPODS—exclusive rigidized construction with sure-foot points and quick locking screw. Complete with tilt-pan head, \$22.50. Thalhammer Co.

G-E EXPOSURE METER—the new G-E, three meters in one, featuring easy one-hand operation, \$22.25. General Electric Co.

FILTER KIT for color film—includes lens shade and filter holder, Kodachrome haze filter, conversion filter, and filter pouch, \$4.75. Ponder & Best.

GIBBS FLOOD-GUNS, a dual flood light that follows the camera—two reflectors mounted on metal arm that attaches to camera. \$5.50. Arthur E. Gibbs.

KINO-HYPAR lenses, f/2.7 and f/3.5 for all cine cameras. Prices on application. C. P. Goerz American Optical Co.

TELETAR telephoto lenses—fully corrected for color available for 8mm. and 16mm. cameras, from \$18 to \$35. Willoughbys.

ROYAL TRIPOD—of tubular metal complete with pan and tilt top, rubber tips, chromium finish, \$18.15. Albert Specialty Co.

DeJUR-AMSCO exposure meter—Critic Cine model for movies. One hand operation gives ratings from .3 to 800. \$18.75. DeJur-Amsco Corp.

BOLEX CINE FADER—attaches to lens of camera, makes 64 different cinematic trick effects, including fades and lap-dissolves, \$18.75. American Bolex Co.

SPORTSMAN TRIPOD—two-section hickory, quick lock, with pan and tilt head, \$6.95. Bass Camera Co.

PHOTRIX CINE exposure meter—needle indicates f stop directly, no calculation necessary. Precision movement, \$22.75. Intercontinental Mktg. Co.

HOLLYWOOD TRIPOD—exclusive feature enables adjusting tilt and pan action to individual touch. Complete with head, \$15.75. R. J. Pagliuso Co.

WINDBACKS—custom-built for most all cine cameras. Enables making lap-dissolves and other effects. Guaranteed. \$15.00 to \$25.00. Custom-Built Accessories Co.

CINE-EXTENAR wide angle lens—converts your regular 8mm. lens to wide angle. Simply screw in front of regular lens. \$25.00. Camera Specialty Co.

WESCO FADETTE—fits over lens to produce an iris-like fade. Manually operated by cable release. \$5.95. Western Movie Supply.

F-R RANGE FINDER for all cine cameras. Brilliant image and a guarantee of accuracy among its many features. \$5.75. Fink-Roselieve Co., Inc.

G-M EXPOSURE METER—electronic, reading light values direct. Handsome plastic case, neck cord, \$8.75. G-M Laboratories, Inc.

WIDE ANGLE auxiliary lens—fits over regular 8mm. lens, converting it to wide angle. Fully optically corrected, \$21.00. Mack Optical Co.

ROTO-FADE—attaches to camera lens to produce for making fades and dissolves. Fades produced by graduated disc rotated before lens. Fits all lenses up to 22mm. \$15.00. Harrison & Harrison.

HAMPDEN MAKEUP kits, for black and white movies. An easy-to-use kit for all makeup needs. Creamy, non-greasy makeup sticks, blends perfectly, easy to remove, \$2.00. Hampden Sales Co.

HAYDEN AUDIBLE footage meter for Filmo, Victor and Eastman cine cameras. Easy to attach. Tells footage used while shooting without having to watch footage guide. Ideal in making lap-dissolves. \$7.50.

GEARMASTER—professional type tilt-pan tripod head for all cine camera tripods. All gear-controlled. \$16.50. Photo Engineering Co.

JOHNSON PARALLAX Corrector—assures accurate centering of titles and closeups. One model adjustable to all cine cameras. \$12.50. Johnston Mfg. Co.

BOLEX IRIS VIGNETTER—a total-closing iris for making vignettes and fades. Adaptable to most all 1" cine lenses. \$10.00. American Bolex Co.

ENTEKO LENS SHADE and Filter Kit—includes duraluminum sunshade and filter holder and two dyed-glass optical filters. \$3.95. Enteko Camera Accessories.

BONUS . . .

FILMO FADER—readily attachable to any movie camera for making fades and dissolves. May be operated with hand held as well as tripod mounted cameras. \$18.65. Bell & Howell.

FOR EDITING



CRAIG SENIOR SPLICER—makes professional-like splices in four easy operations. Mounted on attractive wooden base, complete with cement, \$10.95. Craig Movie Supply Co.

CRAIG PROJECTO-EDITOR—affords a smooth animated viewing method in editing films. Complete with rewinds and splicer—16 mm. model, \$59.50; for 8 mm., \$37.50. Craig Movie Supply Co.

CINEA CEMENT—odorless, slow-to-evaporate cement in new style hard-to-tip bottle fitted with glass applicator. 25c for 1-oz. bottle. American Bolex Co.

FILMO SPLICER—for 8 mm. and 16 mm. films. Makes a durable diagonal splice. Metal working parts, mounted on attractive wooden base. Scraper blade, cement and water bottle included, \$5.05. Bell & Howell Co.

FILMO REWINDS—take either 8mm. or 16 mm. reels up to 400 feet in size. Both rewinds geared permitting rewinding in either direction. \$9.35 per pair. Bell & Howell.

F-R CINE action Editor—Patterned after Hollywood equipment, affords smooth, continuous, brilliantly magnified viewing of films. Separate models for 8mm. or 16mm. \$10.65. Fink-Roselieve Co.

F-R SPLICER—semi-automatic dry scraper type splicer for 8mm. and 16mm. film. Strong, permanent clean splices assured. \$4.75. Fink-Roselieve Co.

BOLEX REWINDS—feature adjustable tension and drag which prevent backspinning of reels and leaves one hand free. Smooth and quiet in operation. Take up to 800 foot reels. \$12.00 pair. American Bolex Co.

BOOL AUTOMATIC SPLICER—for 8mm. 9½mm. and 16mm. films, all steel construction in satin finish. Features double-edged scraper, ebony finish wooden base. \$12.00. American Bolex Co.

SEEMANN SPLICER—an all metal, precision built splicer that assures quick, firm splices of 8mm. and 16mm. film. Features dry scraper, non-tipping cement bottle. \$3.95. Wholesale Photo Supply Co.

SEEMANN EDITER—offers rewinds, splicer, viewing device, and rack for holding film sections—all in one unit. \$13.95. Wholesale Photo Supply Co.



"Dick" Whittington

FRANKLIN REWINDS—for 8mm. and 16 mm. reels. Geared 5 to 1, and features clutch crank, \$4.50 pair. Franklin Photographic Industries, Inc.

FRANKLIN SPLICER—for 8mm. and 16 mm. film. Cuts and cements in one operation. Precision built, chrome plated, mounted on wood base. \$6.50. Franklin Photographic Industries, Inc.

KODASCOPE MOVIE VIEWER—for scanning and identifying scenes as an adjunct to careful editing. Image projected on small screen. Provides punch for marking edge of film. \$20.00. Eastman Kodak Co.

EASTMAN UNIVERSAL SPLICER—for both 8mm. and 16mm. film. Features two-bladed shearing knife, positive scraper, semi-automatic action. \$12.50. Eastman Kodak Co.

FILMOTION EDITOR—for 8mm. and 16mm. Provides animated projection image of film on translucent screen. Unit also includes rewinds, and splicer—all mounted on substantial metal base. \$72.00. Bell & Howell Co.

KEYSTONE EDITOR-SPLICER—a compact editing unit that includes an electric viewer, pair of rewinds and standard splicer. All units mounted on one attractive wooden base. \$6.95. Keystone Mfg. Co.

BAIA VIEWER—for 16mm. film. Affords clear, bright projected image, amply magnified. Button on top of viewer marks frames for cutting. Base drilled for mounting on editing board. \$7.95. American Bolex Co.

CINEA SPLICER—for both 8mm. and 16 mm. film. Special exclusive construction. Drilled for mounting. \$10.00. American Bolex Co.

FOR TITLING



TITLER—a universal titler for almost all makes of 8mm. and 16mm. cameras. Makes titles at 4", 6", 8" and 12" distance from camera. Accurate alignment feature for camera. Zoom feature. Trick accessories available. Without lights, \$6.95. With lights, \$9.95. Hollywood Cine Products Co.

• Continued on Page 594

GIVE A LIFETIME OF THRILLS

A LIVING, LASTING GIFT!
COST LESS
THAN UNEXPOSED FILM!

Give life! Give action! Give fun! Give the super-thrill of a seat on the 50 yd. line at the year's best football games! Give world history as it actually happened! Give the joy of travel to strange, faraway places!

Give daring adventure! Give laughter and joy—give happiness for less than the cost of unexposed movie film! Look at these great selections! Then—give them! Thrill all your family and friends!

"MERRY XMAS"

Delightful story of the Christmas season!



Santa's workshop buzzing! Woodsmen gathering trees! Toymakers at work! Trees glowing with lights! The arrival of Santa! The very spirit of Christmas! Give it to your family—your friends. Comes wrapped in gaily covered holiday gift box. Order it today!

"THE CHIMP'S ADVENTURE"



A new experience in laughter... a rib-tickling reel! A jungle chimpanzee decides to see civilization. The big city puzzles... baffles... enrages him! A novelty in movie mirth for the whole family!

"FOOTBALL THRILLS"
See page 00 of this magazine

"WILD ELEPHANT ROUND-UP"



Most amazing wild animal picture ever filmed! Stark courage! Daring risks! Breath-taking danger as men stalk a giant herd of African elephants... capture a berserk tusker with ropes! A thrill you'll never forget!

CASTLE FILMS

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8
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16
mm.

"BORDER LAW"



A rootin', tootin', shootin' horse opry! An oldtime cowboy thriller straight out of the two-gun West! Exciting entertainment for youngsters of all ages! Add it to your collection!

NOW! CARTOONS IN COLOR!

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Yes! It's true! Action-packed, hilarious Hollywood-made fun cartoons in gorgeous color! Another great Castle Films first! Six incomparable subjects to select from: "JACK FROST," "ALADDIN'S LAMP," "OLD MOTHER HUBBARD," "MARY'S LITTLE LAMB," "THE PINCUSHION MAN," "THE KING'S TAILOR"—every one a color thrill!*

"NEWS PARADE OF THE YEAR" (1941)



Epoch-making scenes from the stupendous history of our day—filmed as history actually happened! An important document that will become more valuable to all in the days to come!

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NEW 1942 CASTLE FILMS' CATALOGUE! It's yours! It's free! Lists 100 thrilling Castle Films! Solve your gift problem inexpensively! Fill out coupon and send for your copy now!

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NOW WHILE HIS STOCKS ARE COMPLETE!

All Castle 16 mm. films are processed by VAP-O-RATE. All 8 mm. Castle films also are treated.

LOW COST

8 mm. SIZE		16 mm. SIZE		
50 Ft.	180 Ft.	100 Ft.	360 Ft.	Sound 350 Ft.
\$1.75	\$5.50	\$2.75	\$8.75	\$17.50

*For prices on color cartoons, see color catalogue or your dealer. Cartoons in black and white at regular Castle Films' prices.

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Please send me your color Cartoon Booklet. ☐ Check one or both
Please send me your new 1942 FREE Catalogue. ☐

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City _____

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MM 12



Scroll Titler

While hastening to complete production of a travel film on the State of New Mexico, I ran into difficulties when I began to make the lengthy explanatory title preceding the picture. This title was lettered on a 12 foot strip of paper about 24 inches wide and designed to move upward through a decorative frame during shooting.

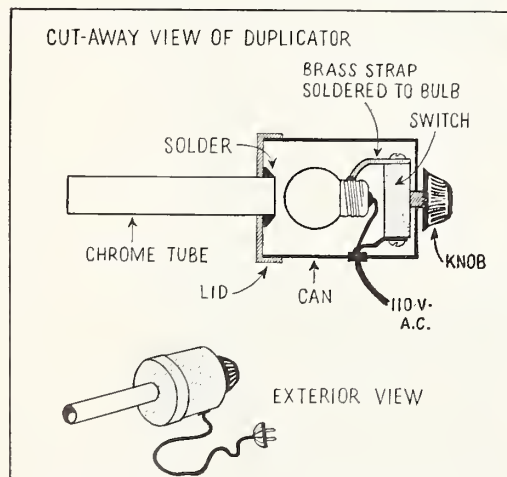
Several methods of moving the strip by hand were tried, only to have the paper buckle and the passage so jerky, that reading was almost impossible. Just when it appeared that production of this title was stymied, the idea of employing an automatic ironer occurred to me. A local dealer arranged the loan of a Maytag Model F-10 ironer which has a dual speed control. Use of the low speed on the ironer coupled with normal speed on the movie camera proved the ideal combination to produce a smooth even flowing scroll title.

The arrangement of ironer, title, and camera is shown in accompanying photograph.

—Wyatt Davis,
Santa Fe, N. Mexico.

Duplicating Aid

The device described here will enable any amateur to duplicate 8mm or 16mm movie film, using his projector for the printer. The device is an auxiliary lamp house that fits into the projection lens



housing, furnishing a printing light of the desired intensity which is regulated by a rheostat built into the lamp house as shown.

Necessary materials for construction consist of a length of metal tubing, the

THE EXPERIMENTAL

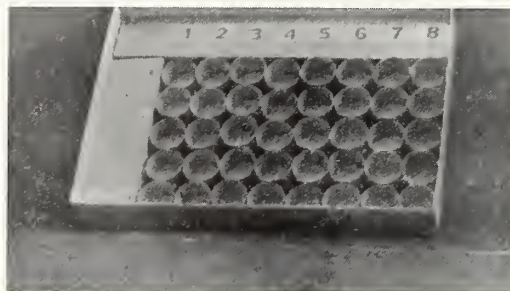
same diameter as projection lens barrel, and this should be long enough to extend from the aperture plate to one inch past front of projector; also, one 7½ watt 110 V. frosted bulb; one rotary rheostat switch; 8 feet rubber covered two-strand fixture cord; one male receptacle plug; and one tin can about 2" in diameter and 3" long with a snug fitting lid.

Drill a hole in center of lid same diameter as metal tube and solder to tube. In bottom of can, cut another hole to take the switch. Solder small strip of brass to bulb, and then connect this to switch as shown in sketch. In this operation, make sure bulb is centered on opening in lid.

To make a duplicate print, remove projector lens and insert this gadget in its place, forcing tube all the way up flush with aperture plate. Disconnect or switch off regular projection bulb. Thread film to be duplicated together with the positive film in the projector with emulsions face to face and with the film to be duplicated on the outside or facing the light source. Start projector and run at normal speed.

Tests will be necessary of course to determine the proper printing light. These may be run off on short strips of film which can be quickly processed by hand.

—David H. Thomas,
Martin's Ferry, Ohio.



Editing Rack

An important adjunct to film editing is some means for holding the various scenes neatly, ready for splicing, after having been separated from the unedited spool of film. Any amateur can build a simple film file from materials at hand around the home.

Materials necessary to construct the one picture here are as follows: a cardboard box (size depends upon number of scene compartments desired); tubular cardboard cores from paper toweling or rolls of toilet tissue; and a little glue. Only tools required are a pocket knife, pencil, discarded double edged razor blade, and small block of wood.

The latter two are fashioned into a tool for cutting the paper tubes into sections 1" in length. This is done by inserting razor blade into a slot cut into wooden block and rotating the paper

tube over razor edge until the measured segments are severed.

The tube segments are then glued in place in the box, as shown, by applying a small amount of glue to one edge, pressing firmly in place and allowing to dry. The index numbers are cut from old calendar pages and pasted above the rows of compartments or pasted within each compartment as desired.

—Donald Voorheis,
Birmingham, Mich.



Posted Program

Complete home theatres are no longer a novelty but pictured here is an innovation which I have added to mine that has made quite a hit with friends who make up my audience. Just below the screen I have posted a complete list of all films which I have available for screening with data showing time required for the projection of each.

As each new production of mine is finished, it is listed on this permanent program.

—H. W. Stalgren,
Denver, Colo.

Developing Reel

Recently I experimented with a variety of materials in an effort to construct a low cost developing reel for processing my positive movie titles. I discovered that a "Tinkertoy" set obtainable at toy counters furnishes just the material necessary to construct a very satisfactory reel. The large sets provide enough spindles and spools for erecting a reel that will accommodate 25 to 30 feet of film.

It is important to obtain the set in which all pieces are unpainted. In assembling the reel, I dipped the end of each spindle in "Casco" glue. Thus when completed, the reel offered a substantial piece of apparatus for an endless amount of title developing.

The reel was finished with a coat of chemical-resistant paint. Supporting standards were made of two pieces of white pine and these were so arranged as to permit placement of an ordinary photographic developing tray beneath the reel to hold developing solution.

—John Cornell,
Cincinnati, Ohio.

C I N E W O R K S H O P



Suitcase Titler

Here is an idea for a portable "suitcase" titler that can be carried along on vacation and fishing trips for making titles as you go with natural scenic or action backgrounds.

Titler consists of three wooden frames of the desired size, all of which are hinged together at one edge. The central frame holds a panel of clear glass which acts as the title board, taking the adhesive title letters as shown in illustrations. Remaining two frames are covered with plywood and these form the cover or fold back to act as a tripod or support for the titler.

Handle for carrying this gadget is attached to the central frame and a small metal clasp holds the covers in closed position when titler is not in use. Entire unit is finished in flat black.

To use, titler is erected in front of the desired scenic background, as shown, then adhesive title letters are arranged on the glass to form the title text. Camera is set up at required distance and focused sharply upon title letters. Where light conditions permit use of small stop on camera, both title and background will be in sharp focus. Otherwise title will be sharp with background slightly out of focus—a frequently desired effect.

—E. W. Taylor,
Grand Junction, Colo.

Scratch-proof Cleaners

I make it a practice to carry in both my camera and projector case a package of ordinary pipe cleaners. These are ideal for dislodging dust and emulsion particles from the film gate, dusting the lens, and for applying oil to moving parts. When folded in the middle, a tiny brush is formed that can safely be used without danger of scratching polished surfaces.

—Edwin D. Taylor,
Pearl River, N. Y.

Color Transition

An almost unnoticeable transition from black and white to color, where both kinds of film are spliced together in one reel, can be effected by use of a dye. The black and white scene or title

adjoining the color film is dyed gradually—that is, from a faint tone to a deep color—much the same as in making a chemical fade. Thus the color appears on the screen gradually, breaking up the harsh contrast that usually occurs when black and white scenes flash on the screen alternately. Red or purple dye is the most satisfactory for this purpose.

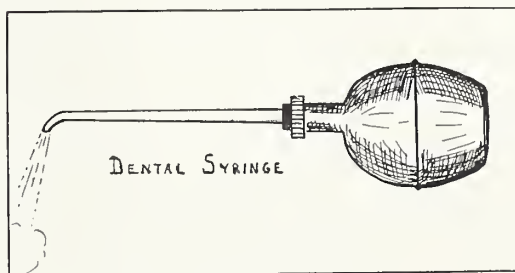
—Alton Brown,
Denver, Colo.

Filter Checker

The factor of any filter can be determined by the following method providing you also have a photo-electric exposure meter. Take a sheet of black paper and cut a hole in same the size of the filter disc to be measured. Holding this paper toward the sky, take an exposure reading with your meter of the light coming through the hole. Then place filter in opening and take another reading, taking care that paper and meter are held at same angle and toward same direction as in previous reading.

If reading is, for example, 100 without the filter and 25 with filter, this indicates the filter has a X4 factor rating.

—Stanley Jepson,
Bombay, India.



Fuzz Eliminator

When that bothersome fuzz clings to the edge of projector film aperture, it may be quickly removed even during projection by a draught of air from a dental syringe. This type syringe is particularly adaptable for this purpose because of its long, erect stem so necessary to get at the vital spot of many projectors.

A syringe of this kind often can be had from your local dentist, or he can obtain a new one for you from his supply house.

—W. D. Garlock,
Hollywood, Calif.

Spotlight

In a pinch your projector may be used as a spotlight for lighting up small areas as in animation or miniature photography, or for special lighting effects in title making. Simple remove belt from motor so that the shutter will not operate, and direct light beam as desired. For circular spots, cut a round hole in a piece of cardboard and affix over the

*gadgets, tricks and
short cuts contributed
by Cinebugs*

IF YOU have an idea for a gadget, trick, or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adoptable to your use.

lens, otherwise the beam of light will be rectangular as per the opening of the film aperture.

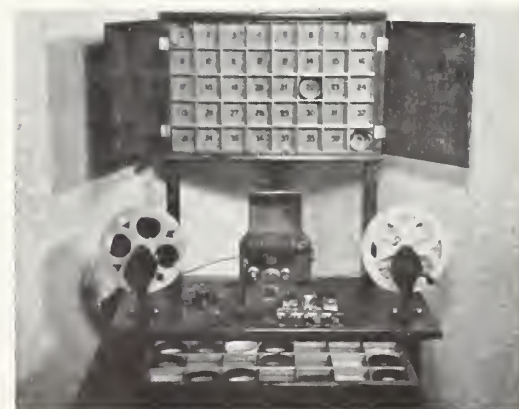
—George Burns
Phila., Pa.

Editing Outfit

Here is a film editing unit that enables me to keep all of my editing equipment together in one place, inviting many pleasant hours in this branch of my movie hobby. It had its beginning in a small typewriter table with an ample drawer which I had divided into 21 compartments for holding individual film scenes.

Another cabinet, with snug-fitting dust-proof doors was built and fitted in upright position above the desk as shown. This cabinet is also divided, and provides for holding 40 separate film

• Continued on Page 601





GET G-E PHOTOFLOODS!

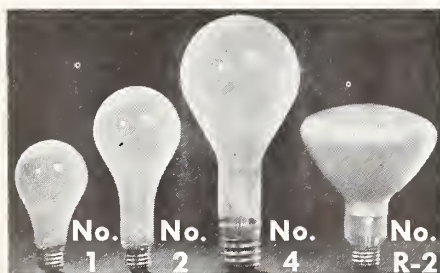
At Christmas . . . there are scores of shots you'd love to have. Get them . . . crisp, sparkling, and clear . . . with G-E MAZDA Photofloods.

They're made by the folks who make the lamps Hollywood uses . . . and made to fit *your* needs with all the precision that science and more than half a century of lamp making can provide.

No. 1 . . . 15c No. 2 . . . 30c

(With Daylight blue bulbs, for blending with daylight when using Kodachrome, No. B-1 . . . 30c No. B-2 . . . 60c)

And, as an extra light or away from home try No. R-2 . . . 85c



A SIZE FOR EVERY NEED

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

Two Christmas scenarios . . .

• Continued from Page 568

lamp, upsetting it.

9. Med. shot—Mother's bedroom. She sits up with a start as she hears crash in parlor. Flashes on lights. Calls to Dad.

10. Med. closeup—Back to scene 8. Dad, hearing Mother, answers, reassuring her everything's all right.

11. Med. shot—Back to scene 9. Mother hears Dad's reassuring words. Turns out light and goes back to sleep.

12. Med. shot—Dad tidying up around tree. Turns out lights and exits. Fade-out.

13. Med. shot—Fade-in (next morning) Dad, Mother and Son, fully dressed and seated on parlor floor around tree and opening gifts. Mother unwraps one of her gifts.

14. Closeup—Mother's gift.

15. Med. shot—Back to scene 13. Dad unwraps one of his gifts—a box of cigars. Opens box, takes out a cigar and lights it. Meantime, Son is unwrapping a gift. With a joyous shout he reveals the football.

16. Closeup of Son as he registers joy and surprise as he unwraps football.

17. Med. shot—Back to scene 15. Son jumps to his feet and goes through motions of a football player while his happy parents look on interestedly. Dad lays down lighted cigar, gets to feet and walks over to Son. Taking football from him, suggests they go outdoors and play with it. Dad speaks to Son:

TITLE: "Let's go outside and try it out!"

18. Closeup of Dad and Son as Dad finishes talking. Son consents, happily, at the same time timidly reaching for ball which Dad already has monopolized. As they exit, Son looks a little displeased at Dad's selfishness.

19. Med. L. S.—Exterior of home Dad and Son having exited from front door, come down onto lawn and then walk out to the street.

20. Med. L. S.—Street in front of home. Dad with

ball kicks to Son. Son recovers ball, clumsily, and returns it to Dad.

From this point you may take the story and arrange the scenes as you desire. As the story continues, Dad monopolizes the football—kicking it straight up overhead and then rushing over to make the catch as he gently shoves Son out of the way. The object is to show Dad so enthused with the new football as to forget it belongs to Son.

As this continues, Son sulks, and returns to the house. Slumping dejectedly to the floor near the Christmas tree, he spies Dad's new Christmas necktie. Taking it from the box, he places it about his neck and attempts to knot it in the accepted fashion. Actually, he ruins the shape of the tie with a number of clumsy knots.

Then he spots Dad's cigars. Still sulking at Father for monopolizing his football, Son brazenly bites the end of one of the cigars, places it in his mouth, and lights it.

Outside on the street, Dad is having an exciting time. A neighbor has joined him, and together they are kicking the ball, falling into neighboring shrubbery and flower gardens, etc.—which should be shown in closeups to reveal the telling effect upon Dad: his shirt is torn; there are scratches on his arms and face; and one of the neighbors reprimands him for mutilating his flower bed. But he's having fun!

Back in the house, Son is attempting to retaliate for Dad's undue monopoly of the football; is growing sick from smoking the cigar. Dad, too, is having trouble. His neighboring companion has just tackled him hard, and when Dad finally arises with some difficulty, it is revealed he has flattened the football, which by now has become somewhat ragged.

As Son is about to throw away the cigar, there comes a knock at the door. Mother enters the room, and perceives Son's condition as

she opens the door. Dad, with the aid of his neighbor playmate staggers into the house, and drops exhausted into a chair. Son, now quite ill, faints and falls at his feet. Mother hurries to the phone and calls the doctor.

The closing scene shows Dad and Son in adjoining twin beds—each with an ice pack on their heads. Slowly they turn to one another. Dad painfully extends his hand across to Son's bed. Son reaches for it feebly as Dad says, with a faint smile:

"Merry Christmas, Son!"

A CHRISTMAS COINCIDENCE

"A Christmas Coincidence," an original scenario by Leo Caloia of Los Angeles, was also written with a boy as principal character but this may easily be changed. The story theme is so planned it is equally applicable to a girl. Therefore if little sister is big enough to want a bicycle for Christmas, then this script is for her—providing brother does not offer a stronger argument for the part!

Other cast requirements are Mother and Dad. Most of the shots are indoors and the same necessities for film and lighting equipment apply as in the first scenario.

1. Close shot of Calendar. The day is December 24, the day before Christmas (for this shot use a desk type calendar, where individual sheets are turned over for each day).

2. Med. shot of busy downtown street corner showing crowd of shoppers, etc.

3. Long shot of busy street intersection showing heavy Christmas traffic, street cars, automobiles, pedestrians, etc.

4. Med. shot of Christmas decorations over the street, around lamp posts, etc.

5. Med. shot—People looking at window displays of toys, gifts, etc.

6. Med. shot—Interior of dining room. Dinner has just been finished. Mother, father and Junior are around table. Father is

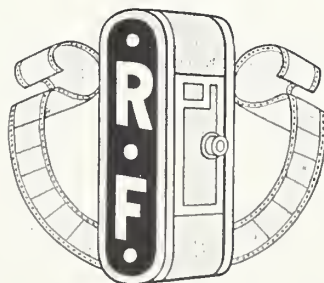
• Continued on Page 584

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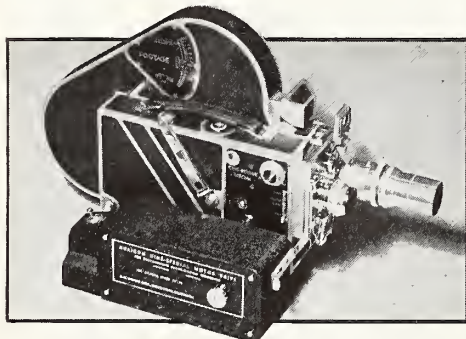
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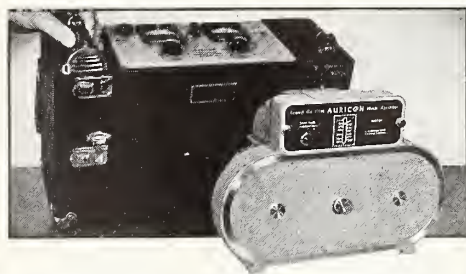
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smoking a pipe and reading the newspaper. Mother is knitting or sewing. Junior is writing a letter.

7. Closeup of Junior with end of pencil in mouth trying to think of what to write. Finally decides and starts writing.

8. Titler shot of letter (the end of the letter is photographed). It reads: "... and don't forget, Santa Claus, the bicycle I want has 2 wheels, not 3 and the color is green."—Jimmie.

9. Closeup of Jimmie. He starts talking to mother.

TITLE 1. "Mother, why can't I give this letter to Santa Claus?"

10. Closeup of mother. She says:

TITLE 2. "Because, Jimmie, Santa Claus comes at 12 o'clock at night and you'll be asleep."

11. Close shot of father. Lowers and looks uneasily over newspaper at Jimmie and then continues reading.

12. Med. shot—Jimmie hands letter to mother, then walks out of room to kitchen.

13. Med. shot—Jimmie enters kitchen. Looks back, then goes to where an alarm clock is kept; winds clock and sets alarm (The clock used in this scene should be one where the alarm bell is on top of the clock).

14. Close shot of clock in Jimmie's hands; he sets the alarm to ring at 12 o'clock that night. Fade Out.

15. Med. shot—Fade In—Santa Claus comes into the living room and starts to deposit presents and gifts around the Christmas tree; he has a bicycle over one shoulder; a single stocking is over the fireplace.

16. Close shot of Jimmie asleep in his bedroom.

17. Close shot of Santa Claus placing toys and packages around tree.

18. Close shot of clock in kitchen; it is 12 o'clock and the alarm is ringing.

19. Short med. shot of Santa Claus straightening up as he hears the alarm.

20. Closeup—Jimmie awakens, sits up, then jumps out of bed.

21. Med. shot—Jimmie jumping out of bed and running toward living room.

22. Closeup—Jimmie enters living room and sees Santa Claus; he is speechless and amazed to actually see a real live Santa Claus.

23. Med. shot—Santa Claus is also speechless. He is looking around for a place to escape. Looks toward fireplace.

24. Close shot of fireplace; the fire has died down, leaving ashes and soot.

25. Rear med. shot—Jimmie walks toward Santa Claus. Santa Claus drops remaining gifts and runs to fireplace, drops to knees and starts to crawl up fireplace.

26. Closeup—Jimmie stops, wide eyed and startled. He stares at fireplace.

27. Close shot of fireplace. Santa Claus has disappeared.

28. Close shot—Santa Claus coming out of chimney. His face and beard is all black with soot. He looks down chimney and wipes his brow—"that was a narrow escape!" Fade Out. (The chimney can be made out of light wood or cardboard, covered with decorative red brick tissue paper and filmed from a low angle with Santa Claus against the sky. This will give the effect of the chimney being on the roof.)

29. Med. shot—Fade In. It is Christmas morning. Mother and father and other members of the fam-

ily are around the Christmas tree opening gifts, etc. Jimmie is admiring his new bicycle.

30. Closeup of Jimmie admiring new bicycle; turns to mother and says:

TITLE 3. "Mother, you know what? Santa Claus is a skinny man just like father."

31. Closeup of mother; she registers surprise and looks toward father.

32. Closeup of father. He turns and looks toward mother; slowly grins and winks his eye. Fade Out.

THE END

Note: The night scene of Santa Claus coming out of the chimney may be taken as follows:

Black and white film:

1. On a bright day shoot the scene at f16, or

2. Underexpose and dye film either green or dark blue, or

3. Shoot scene at regular exposure, plus a dark red, orange or yellow filter (do not compensate for filter).

For color film:

1. Use Type A color film (which is the film used for artificial light) in sunlight with blue cellophane in front of the lens (do not compensate for cellophane). This will give a moonlight effect.

Put glamour into closeups . . .

• Continued from Page 574

most scenes of persons or objects are filmed in closeup. And it is for this reason that advisors to the beginning amateur stress most frequently this point. One has only to look at his own movies to see for himself that it is the closeups which pack the most interest.

This being an established fact, then why not devote a little more care to the subject of our closeup? If we can enhance a feminine face with more studied and careful lighting, the addition of makeup, or a special camera angle, who not do so? All of these elements are easily within our reach.

Perhaps the most influential element in closeup photography is lighting, and in our discussion of the subject we shall speak of the filming of persons—in this case, a young woman. In

order to emphasize her charm and beauty to the fullest, her features must be properly lighted. If she possesses too hollow cheeks, a too prominent nose or forehead, these features can be subdued to some extent by correct placement of lights. And if filming is to be done out of doors, then proper lighting can be achieved by placing subject so sunlight falls correctly on her face and hair. A requirement, of course, for the ultimate in this work is one or more spotlights for indoor filming and one or two good sunlight reflectors for use in filming out of doors to augment the direct lighting source.

As yet, few amateurs recognize the value of diffusers. Placed in front of photofloods, they soften the harsh light of these lamps for closeups. Diffusers are

always used in professional cinematography and any amateur can make them for his photoflood reflectors from a sheet of draftsman's tracing cloth. A square of this material affixed to a frame and hung three or four inches away in front of the reflector will provide good diffusion.

Sunlight reflectors for outdoor photography can be made from squares of wall-board or plyboard, coated with aluminum paint or foil. Such reflectors, properly placed about the exterior set, reflect sunlight into the scene or face of subject to eliminate shadows or provide highlights or backlighting. And frequently such reflectors are used in indoor photography, in place of a photoflood, to supply subdued light to a subject's features in close-ups.

Pictured at the beginning of this article are a series of photos showing the different results achieved by various light source placements. Fig. 1 shows the result where one photoflood is used as a basic light. Placed high, it simulates the sunlight of out of doors. Making this shot out of doors with the sun high over the subject's right shoulder would produce the same effect. Obviously, it is not pleasing because of too heavy shadows on subject's left cheek.

Fig. 2 shows result of introducing a secondary light or reflector into the scene. If it is a second photoflood, it would be placed somewhat farther away than the first light—just enough to break the shadows and softly light subject's face. Outdoors, a reflector would be used to cast sunlight into subject's face. Properly done, reflector should be elevated, rather than placed on the ground, so that the reflected light would come from a more natural angle.

Fig. 3 shows result similar to that of Fig. 2, but with the secondary light more intense. This would be a better lighting condition where Kodachrome film is to be used as color film requires a more even lighting than does black and white. With the latter, some color is achieved in the composition by building a tonal range with the aid of multiple light sources.



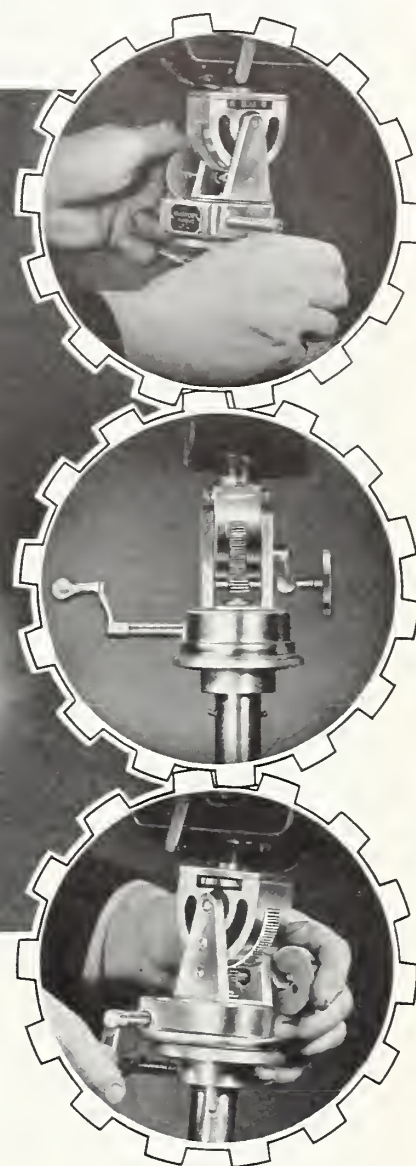
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Fig. 4 illustrates the approach to good lighting composition. Another light has been added to supply highlight on the hair and on one side of the face, thus lending a third-dimensional effect and imparting a more natural appearance to the scene. Where a spotlight is not available, a photo-flood in reflector will serve the purpose for supplying the highlight and it should not be placed too close to subject so that its intensity overbalances that of the

principle lights. On an exterior closeup shot, this highlights can be supplied by an elevated reflector or a mirror. Whether photo-floods, spotlights, or reflectors are employed, they should be carefully moved about the subject until the most desirable lighting is effected.

Fig. 5 shows still another application of the highlight, producing a rim or halo of light only on subject's hair. The main lighting, of course, remains the same.

While we have dealt with the closeup in the foregoing examples, the technique is by no means limited to the filming of closeups. It can, in fact should, be employed in lighting subjects in medium and long shots as well. Groups, of course, require more lights than does a single person in a scene and for this reason a study of lighting a single person is essential — and decidedly easier — before lighting of groups can be understood.

Let's plan Christmas filming early . . .

• Continued from Page 565

over the countenances of the children as they enter the living room and see their toys about the gaily decorated tree. Better plan these shots carefully, setting up lights the night before and calculating exposures and focus. Thus you'll not miss those spontaneous, natural expressions that never can be captured in staging the scene after novelty and freshness of the toys wear off.

If Dad does all the shooting, of course he'll be noticeably absent in this Christmas movie. Some plan should be made for his appearance in the picture, and if you're the Dad, you'll probably see that a part for you is included in your unwritten shooting plans. One filmer of an interesting yule movie arranged for his wife to shoot scenes days later which provided an unusual ending to his picture. These scenes show him seated at his desk, writing checks to cover Christmas purchases. Bills are stacked high and his checkbook is open before him. He looks perplexed as he tries to figure how his remaining funds can be stretched to cover all bills. He turns to look at the toys beneath the tree. A smile creeps over his face and then he turns to a note lying on his desk. A close-up reveals text of the note: "Dear Santa — Thanks for everything. — Diane." He smiles, resumes writing checks, and the scene fades out.

Another amateur's holiday picture began with

scenes showing a Christmas wreath being hung on the door of his home, decorations being strung about the rooms, and then trimming of the tree—all to establish the theme of Christmas. Then Mother and Dad were pictured wrapping gifts and assembling them about the tree. There were shots showing the children in bed, then awakening as they heard Santa arrive.

Tiptoeing downstairs, the children attempt to spy on

Santa (their father in the usual Saint Nick costume) when he suddenly appears behind them and sends them off to bed with a warning against spying. The following morning a series of shots were made of each member of the family opening and inspecting their gifts. The highlights in this sequence were the excellent closeups made of each individual with his or her gift: there were chubby hands trying on a

Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

1941

JANUARY: "Three-Wishes" produced by Earl Cochran, Colorado Springs, Colorado. An 8mm Kodachrome picture, 125 feet in length.

FEBRUARY: "Happy Landing," produced by Mildred Caldwell, Long Beach, Calif. An 8mm Kodachrome picture, approximately 400 feet in length.

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

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pair of snug, wooly gloves; another pair of hands putting a wooly bedroom slipper on a chubby foot; Dad gazing appreciatively at his gift tie, and Mother adorning a gleaming set of new silver.

This simple but effective technique succeeded in picturing, naturally, each member of the family, plus one or more of the gifts each received. The picture was concluded with appropriate scenes of the little family gathered around the piano that evening, singing Christmas Carols.

If there are no children in the family, our movie, of course, will center on grownups, calling for a bit different treatment. The usual routine of dressing the tree, wrapping gifts, etc., can be followed. Then there's the food — the big Christmas dinner that can be pictured in preparation — and in the consumption. Clever little comedy twists can be injected into the action to make it lively such as picturing one of our guests as a glutton — alternately reaching for another piece of turkey and then letting out his belt a notch further; a guest busying himself with a puzzle while the party or dinner proceeds; or of Dad, trying to swap the box of cigars Mother gave him for another guest's gift necktie.

Close the picture with shots of you and the missus bidding guests good bye; surveying the mess of gift wrappings, boxes, etc., about the tree after they depart; then as you both slump exhausted on the divan, your wife picks up one of her gifts again and examines the card. A closeup reveals it is from you. She embraces and thanks you — with a kiss — as the picture ends. These last scenes, of course, call for the aid of a friend to handle the camera.

Being technically prepared for shooting the Christmas movie is, of course, extremely important. There must be ample film. So in case we're not sure that Santa has a supply for us on his list, best thing is to buy a supply in advance. Will it be Kodachrome or black and white? This will depend upon limitations of our camera and our lighting equipment. If



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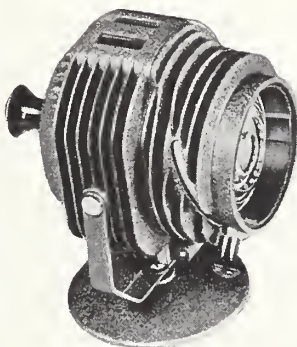
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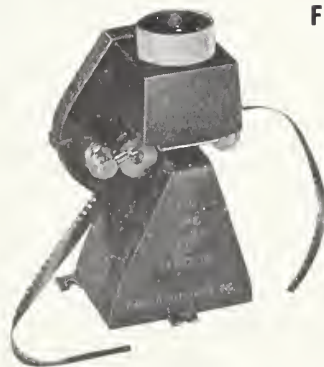


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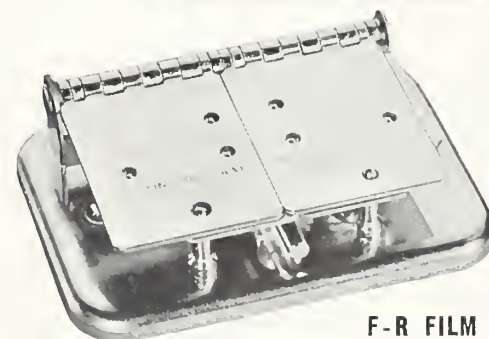


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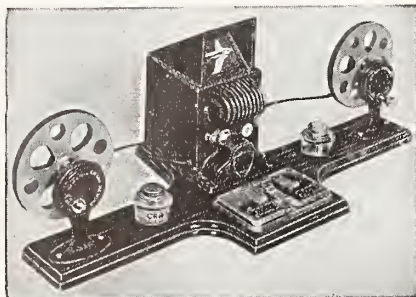
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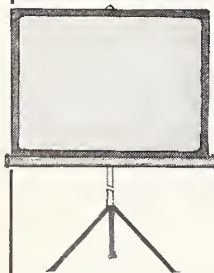
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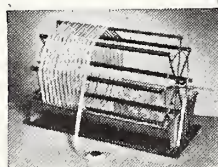
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our camera is fitted with a fast lens and we have at least two good reflectors fitted with Photofloods, then we're all set for Kodachrome. But if there's any doubt about indoor light conditions or the ability of our camera to make good exposures indoors with the lighting we have, then it will be better to use one of the Super-Speed black and white films. If it's to be Kodachrome, use type "A." It's faster and better indoors, costs no more, and if we want to use it outdoors for some exterior shots, we can do so by using the regular color balancing filter over our lens.

Light is next in importance. If Kodachrome is to

be used, don't count on lighting interiors partly by daylight coming through windows and partly by Photofloods. Bad results will follow if you do. Photofloods are inexpensive and the necessary reflectors can be had — those paper ones made by Eastman — for 20 cents a pair.

Focusing is another item. If yours is a focusing camera, it will be very important that you do focus for indoor shots because they are made at wide apertures with very little depth of focus. Do not use the "Universal" focus setting of the camera lens for indoor shots, but gauge focusing with the same care that would be given to exposure.

An important accessory is a wide angle lens for indoor shots at Christmas time, for the regular one-inch or half-inch lens will not take in large groups in rooms of small homes. For this reason it is highly important to plan shooting in series of closeups and medium close-up shots.

One reason planning the Christmas movie in advance is so important is that it permits making shots with the least possible interruption of other activities of the day. Plotting the Christmas film now will mean more time to enjoy the holiday festivities — and certainly it will mean a more interesting and successful picture.

Send us your film for review . . .

• Continued from Page 575

bearers, then the bride and her father. Through another door, the minister enters, followed by the groom and best man.

The ceremony is completed with the minister administering the vows, the husband placing ring upon the bride's finger and the climactic embrace. Scenes showing hands playing the piano and guests singing, indicate conclusion of the ceremony. This is climaxed by a closeup of the bride and groom kissing again, emphasized by a closeup of the bride's feet—showing her on tiptoe as she receives the kiss.

There are scenes of the reception and many close shots revealing the many pretty and useful gifts the couple received for wedding presents. The picture closes with a closeup of the couple together eating a huge slice of the wedding cake.

Photography: Exposure was of good average quality. Just a few shots were marred by flat lighting. Otherwise most of the scenes were well handled photographically with camera steady and focus good at all times. Camera was kept close with result that most shots were medium or closeup in character, lending increased interest to the picture.

Editing: Outstanding feature of this picture is the

editing. All scenes were kept brief enough to prevent any lag of interest and the nice assortment of closeup shots enabled this filmer to do a better job, editorially, than might have been possible without them.

Titling: Titles were few but good. Subtitles were sufficient in number.

Remarks: Obviously this entire picture was filmed in a rehearsal of the wedding, which permitted the filmer to do a better job than if he were hampered by convention in attempting to make shots of the actual ceremony. Too, with leisure to spare, it was possible to study composition and plan the many closeup and angle shots which predominate in this film. It is an exceptionally fine record which should prove invaluable to the filmer and the couple whose wedding memories it will preserve indefinitely.

"SEA CITY" ★★★
150 feet 8 mm. Kodachrome—By R. C. C.

Continuity: Recording graphically a trip by clipper plane to Cuba, this picture opens with a long shot showing passengers embarking on the plane, and of the plane taking off. Following this is a sequence of interesting cloud shots taken from the plane while in flight.

Arrival in Havana is indicated by long shots showing Morro Castle in the dis-

tance, then the harbor and finally the disembarkation. The film proceeds to show the many interesting highlights of the city of Havana and of the surrounding country. The picture concludes with several closeup shots of a cock fight.

Photography: Aerial shots well exposed and balance of photography was marked by a steady camera and good composition.

Editing: Take-off of plane requires too much footage. This episode can be shortened to advantage. Cloud sequence, interesting as it is, can also be shortened. The shots of the cock fight have no apparent relation to the rest of the film and they should be deleted—held for cutting-in with some other reel of general subjects.

Titling: Unfortunately descriptive subtitles are lacking which detract much from the otherwise good quality of this picture.

CORRECTION

In the advertisement for Hollywood Film Enterprises appearing in the November issue, film subject No. 21-A was erroneously described as "300 ft. 16 mm., \$3.00." This subject in 16 mm. width is available in lengths of 100 feet instead of 300 feet as erroneously printed, at the price of \$3.00. We regret any inconvenience caused readers by this typographical error.

Information PLEASE

Exposure (George J. St. John, Omaha, Nebr.)

Q. I am just a beginner in making amateur movies, have no exposure meter as yet and have been shooting pictures according to the exposure chart attached to side of my camera. Sometimes results are good, sometimes bad. Last roll I shot was of our children and scenes were made in various parts of our garden. In some scenes facial features are very good, in others deep shadows predominate although I used the same exposure for all as light conditions were the same during the entire afternoon. What is my trouble?

A. All average exposure instructions, such as those appearing on the chart attached to your camera, are based upon midday light—that is, between 9 A. M. and 4 P. M. Before and after these hours, an allowance must be made for weaker light. Your trouble seems to be that you did not take into account the matter of front, side, or back lighting. If you shot a closeup of one child at f/11 when the sun is playing full upon her with the light coming from behind you, the same exposure would not be correct if you were to make a similar closeup shot with the light striking your subject from the side. For this is where the shadows occur and increased exposure would be necessary to bring out the detail in those shadows. Opening up to f/8, in this instance, would correct your exposure.

Also, if you are shooting at f/11 beginning at 2:30 in the afternoon and shooting continues until 4:30, some compensation must be made for the diminishing quantity of late afternoon sunlight. Lens must be opened up about one stop to correct exposure.

Enlargements (Arthur Eldredge, Colorado Springs, Colo.)

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

Q. I recently purchased an Eastman enlarger for making enlarged still pictures of single frames of 16mm. film. However, I do not seem to be able to get my exposures just right even though I've followed printed instructions.

A. Having used this same enlarger with success, we found that by using a No. 1 Photoflood in a desk lamp fitted with a reflector and held a distance of six inches from the enlarger lens in making an exposure, good results are assured when exposure time is 15 seconds for Kodachrome and 12 seconds for black and white films.

Film Scratch (Kelton McNamee, Kenosha, Wisc.)

Q. My last roll of Kodachrome, just returned from the processors, shows a continuous scratch-line running down the center of the full length of the film. I thought this was caused in processing but friends tell me Kodachrome processing is absolutely scratchproof. Then we checked my projector with a length of raw film stock but found no scratching resulted from this source. Can you suggest what caused this trouble?

A. Possible cause may lie within your camera. Would suggest you examine the aperture in the film gate very minutely. You will undoubtedly find that particles of raw emulsion have lodged there, become hard, and formed a minute lump which built up as it scratched additional emulsion from your roll of Kodachrome as it was being exposed.



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The *Super D* Graflex (3¼ x 4¼) is regularly supplied with a 6⅜-inch Kodak Anastigmat f/4.5 lens in standard barrel mount. Ask your dealer for all the news about this camera. There's plenty of it, all good.

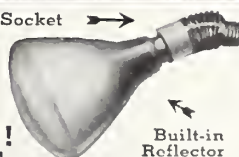
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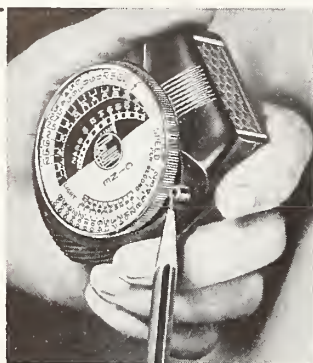
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If you find this to be the case, take great care in removing the accumulated emulsion. Do NOT use any metal instrument to dislodge it. Use a soft wooden stick. Better yet, wrap end of stick with cotton and moisten in acetone. Acetone will dissolve the emulsion, make its easier removal.

Dolly Shots (J. C. Hemingway, Vancouver, B. C.)

Q. The scenario I am about to film calls for two or three dolly shots. The dolly I intend to build myself, using small rubber balloon tired wheels. Can you tell me where these wheels and tires may be purchased?

A. Such tires and wheels are usually available from stores specializing in bicycles, velocipedes, and wheel goods for children and there is undoubtedly one in your town. Also, most of the big rubber companies such as Goodyear and Firestone can provide these wheels and tires.

However, why don't you take a short cut—borrow a child's rubber tired toy wagon and use this for your camera dolly? It will save you a lot of needless work and possible delay in your production.

Tracks for the dolly may be constructed from two-by-fours with pieces of 1" x 1" material properly spaced and nailed to form the track or groove in which the wheels will ride.

Nocturnal Shots (Walter J. Shumway, Niagara Falls, N. Y.)

Q. I plan to make some shots out of doors at night for which I shall need artificial illumination. However, I shall be unable to get sufficient cable to enable me to use photoflood lamps. Is there any way I can compensate for light coming into the scene from great distance by increasing exposure or shooting in slow motion? Any suggestions will be appreciated.

A. Why don't you use flares for lighting your night-time scenes? Magnesium flares are obtainable from most Eastman Kodak stores, and in larger cities from fireworks manufacturers. These flares are manufactured in various sizes depending upon time

they are to burn, i.e., 1 minute, 2 minutes, etc.

One precaution must be kept in mind: place the flares on the leeward side of your scene so that the wind or air currents will

Angle on filming interiors . . .

• Continued from Page 572

the vast interiors successfully, demanded that the technique of the successful filmers be revealed. The leader of the group who made the picture was singled out and questioned.

"A good magician never reveals his tricks," he began. "But frankly, our group is a little amazed that some of you didn't think of the trick we employed. But, a greater compliment to us, though, that you did not, for when a bunch of active camera hounds can't figure it out, it shows we really did a good job."

"Frankly," he went on, "we didn't use any more light on those interiors than you did. What we did do was to make good still pictures of the interiors—time exposures that enabled us to capture overall detail—and then photographed these still shots with movie camera and titler."

"Yes, but how about that pan shot of the ceiling?" queried one.

"We made that picture slightly larger than the others," was the reply, "and moved it slowly from one side to the other in front of the movie camera as it was being filmed."

"But you had people in some of those shots," said another.

"No, there were no people in any of those 'still' shots. We made you think there were by close and careful cutting. When the people walked to the front of the auditorium, we used ordinary photoflood lighting for the shot and filmed this action with the movie camera. If you will remember, we did not show any background in these scenes. The people were photographed from above or next to a wall. When these shots were spliced in between the interior shots, they gave a very realistic appearance to them, suggesting the people

carry the smoke away from the scene.

A single one-minute flare is usually ample to light up a large scene when using ordinary pan or Kodachrome film.

were present in all the the scene.

Had the movie in question been filmed in Kodachrome, the same procedure could have been followed. But instead of the still photographs, Kodachrome transparencies would first have been made and these in turn filmed with movie camera and titler, with the transparency lighted from the rear.

The procedure which made this movie of an auditorium successful need not be confined alone to shooting ill-lighted interiors. Any scene too dark to photograph with available light can be handled in this way. Of course, such scenes must not contain motion or the illusion fails. Other scenes to which this process is applicable would be night snow scenes, night exteriors of homes decorated with Christmas lights, etc.

A Christmas continuity, for example, might call for a person to go to the window and peer out for an expected visitor. The following shot would be that of a still of a night exterior—indicating the scene viewed through the window.

Another instance would be where a shot of the skyline of a city at night would be desired. The same process could be employed. In fact such a shot could be made even more real by shooting it a single frame at a time and flashing lights behind some of the windows cut out of the picture to give the illusion of lights being flashed off or on in distant buildings.



• TITLE TROUBLES •

By GEORGE W. CUSHMAN

If you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 5004 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

Q. How may shadows on letters be produced when making titles direct on positive film.—L. K. H., Brooklyn, N. Y.

A. It may take sometime for you to learn how to make shadows "in reverse" so to speak, although there is no reason why it cannot be done. Remember that light values in making direct positive titles are just reversed. Consequently, if you want a black shadow, the shadow area must be made whiter than the title card. If I were doing it, I believe I would have a photostat made of the title, put in the shadowing exactly as I wanted it to show in the finished title then either photograph it on reversal film, or make another photostat and photograph direct.

Q. The titles I spliced into my Kodachrome film recently are out of focus when I project the film. Both project with the emulsion side towards the lens, the pressure gate is on the shiny side of film, yet re-focusing is necessary. What can be the trouble? — L. K., San Francisco, Calif.

A. This is not the first time this question has come to this department, and I am not yet convinced as to what the real cause may be. For this reason I am printing your question with the request that any of our readers who have experienced this problem and have arrived at the cause of the

trouble will send me this information so that I may pass it on to you.

The best theory to date seems to be that the title is on fresh film, not thoroughly dry and therefore slightly curled or bowed. It is spliced in with older film which has dried more thoroughly and is flatter. The film gate, being none too strong, does not have enough pressure to overcome this slight curl and as a result the film backs away from the plane focused upon and a small adjustment of the lens becomes necessary. In such cases, when the film is being projected with the emulsion side towards the lens, the lens will have to be adjusted backwards when the title appears.

This theory is partly supported by one reader who was kind enough to write in saying that he had experienced this trouble when he first made some titles six months ago, but that upon projecting this same film recently, the trouble had disappeared. This would tend to show that the fresh film was slightly bowed or arched, but flattened out months later.

However, we would appreciate anyone who can shed further light on this problem to send us his convictions so that the solution can be passed on to others at a future date.

Q. The enclosed title was made by copying a 35 mm. Kodachrome transparency, rewinding the film, and then exposing the white letters. However, the letters barely show. Why don't they stand out better? — T. B. M., Alameda, Calif.

A. The reason they do not stand out better is because your background is too light. Not that it is overexposed, but the background subject contains too much white.

A darker background would give more pleasing results. If this background must be used, it should be given much less exposure if

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the white letters double exposed over it are to stand out at all.

The background will then be quite dark with some deficiency in definition and color rendition, but since it is a background for a title, maximum contrast is to be preferred to correctness of color. If it is desired to include the scene in the film in its correct color values another shot might be made of it without the wording. Even better, would be to underexpose the background for the length of the title, then open up to the correct exposure as the title fades out completely.

Q. Can negative film, such as panchromatic, be used for title making, and be developed to a negative only instead of reversing?
—B. G. C., Lima, Ohio.

A. Yes, providing the density of the film base is not too great. Many negative films are made with a heavy grey base, and this does not contribute towards clear white letters. Any film can be used if the color of the film base is satisfactory to the user.

Q. I have heard that a red card with blue lettering can be made to photograph white on black or black on white when panchromatic film is used in the camera. Is this so, and how does it work?—L. M., Hot Springs, Ark.

A. Yes, this is true, and is accomplished with colored light. It can be seen with the eye and doesn't have to be photographed to get the effect. Assuming that the card is red and the lettering blue, hold a blue filter up to the eye (or in front of the camera lens) or actually use blue light. The letters will appear white and the card black.

When a red filter is used, or red light for illumination, the lettering will appear black and the card white. When exposures are made under such conditions a tremendous increase is necessary since the filter absorbs much of the light. Each filter has what is known as a factor of exposure increase, and this must be calculated carefully if the correct exposure is to result.

Successful Winter Movies . . .

• Continued from Page 567

foregoing pointers, carefully followed will net an interesting picture. Do you plan to take your camera to the ski meet? To the ice rink? Follow these basic instructions and you'll get good pictures.

Filming skiers successfully requires a great deal

of planning and advance survey of the terrain over which the skiers will perform. Those who admire the thrilling ski pictures often seen on theater screens can duplicate these shots by first scouting good positions and then arranging in advance for the skiers to traverse the ski trail according to signals to be given by you or an assistant. By good camera position is meant one which gives the proper lighting to the scene and skiers and at the same time affords the proper terrain for the kind of thrilling ski action desired.

Shooting skating pictures at lake or pond will prove far more interesting if a sturdy sled is made available for a camera dolly. With tripod and camera rigidly mounted—tied firmly to the sled—you and the camera can be moved about by an assistant to follow the skaters in fancy skating or hockey events. And remember the many elevated shots seen in Sonja Heine skating episodes? Take a tip from the professionals and get some high shots of skaters, too, from an elevated position—a tree or rooftop.

With black and white film, a filter is imperative for snow and ice photography. Two things will be greatly enhanced—the sky, providing it is blue and not overcast, and the snow texture, shadows of which are bluish. Any of the following filters may be used with good success: the yellow K 1 or K-2, the yellow-green X-1 or Aero-1, and the red A. If the sky is clear blue, the red filter may give too black a sky, although greater contrast between sky and clouds will be produced with this filter.

Snow filming may provide your first experience with filters. Good quality filters for cine cameras are now quite inexpensive and every amateur who shoots black and white pan film should have two or three.

Chief bugaboo to winter filming is temperature conditions. In extremely cold weather, most cine camer-

TUESDAY DECEMBER 23rd IS THE DATE

The long heralded broadcast by television of important prize winning films in HOME MOVIES' 1941 amateur contest will take place Tuesday evening, December 23rd, beginning at 7 P. M. over the Don Lee Television station, W6XAO located in Hollywood, Calif.

Interested west coast amateurs living within radius of station W6XAO are urged to locate private or public television receivers and arrange to be present before them when this momentous visual air show takes place. Your radio dealer can advise location of television receivers in your vicinity.

Prize films selected for their adaptability to television are Glenn Mitchell's "Within These Hills," Raymond Fosholdt's "Father's Time," and Erma Niedermeyer's "It Runs in the Family"—all 16 mm. films.

Telecasting of these prize amateur movies is to be a special feature of the big super television show marking the tenth anniversary of Don Lee Television System and honoring Don Lee, its founder, and Harry Lubcke, chief engineer.

Remember the date—Tuesday, December 23rd, 7 P. M.

as, lubricated for average summer conditions, slow down or refuse to operate altogether. Two things may be done to overcome this. First, the camera can be sent to factory or repair-shop for a change to lighter lubricant, or a hood may be fashioned of two or more chemical heating pads, obtainable at drug stores, and fastened about the camera. These pads will not only keep the camera warm but provide warmth for your chilled hands and fingers as well.

And speaking of chilled fingers brings up the subject of changing film—threading the camera when fingers are numb—a difficult job and the chief deterrent to winter filming for many. The only solution, for those who do not have cartridge loading cameras, is to use your automobile or some nearby shelter to perform this task.

It is in the winter that black and white film comes

into its own. Properly exposed with the use of a filter over the lens, panchromatic film is much preferred to Kodachrome by some of the most inveterate Kodachrome filmers. Kodachrome, however, loses none of its appeal in snow pictures providing the subject contains sufficient color. Kodachrome can be used to advantage in filming groups of skiers and skaters where bright costumes furnish the chief color note. Pictures filmed on a clear, sunny day with cloudless skies will have the additional color of the sky.

But regardless which film is used, extreme care in calculating exposure is still the important thing. Where there is an abundance of brightness in the scene and the important objects are dark or in color, remember to compensate for this—expose for details in the dark areas—and your movies will be successful.

It's new to me . . .

• Continued from Page 560

25c, has been prepared by Eastman Kodak Co., 541 State Street, Rochester, New York. A 52-page book with many natural color illustrations, it is almost a "must" for every serious color filmer's library.

Bulletin No. 20 concerning "Fototints" for movie film tinting is free to all HOME MOVIES readers from Mansfield Research Laboratories, 701 So. La Salle St., Chicago.

Film Releases A new feature home movie and a series of short sound subjects entitled "History in the Making" are announced by Walter O. Gutlohn. Ninereels in length in 16mm. sound, the feature is "Harvest." Dialogue is in French, English sub-titles tell the dramatic story of a French peasant couple struggling to find happiness as they till the fields about a deserted village. The Historical series includes 19 releases in 16 mm. sound, each of which runs five minutes. Comment is by Tex McCrary and

the series covers timely world-event topics. Ready now is the 10th edition of the Gutlohn Catalog of entertainment and educational sound and silent 16mm. motion pictures. Contains 136 pages, can be obtained free by writing Walter O. Gutlohn, Inc., 35 W. 45th St., New York City.

Ruby Camera Exchange, New York City, is exhibiting the new Askonja motor driven cine camera with a zoom lens. This lens is an Astro f/2.3 which can be manipulated to bring the image from infinity down to three feet. A geared turret mount controls the focusing of all three lenses, allowing for extra rapid changing of lenses.

Fields of view in viewfinder can be changed with a flip of the finger. The Special tripod which goes with the camera has a feature which permits vertical up or down swing of camera of 90°. This new equipment may be seen at 729 Seventh Ave., New York.

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Take Wide Angle Shots With Your 8mm Camera!

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Models for all regular 8 mm movie camera lenses, fixed focus or focusing, of apertures from f 1.3 to f 3.5

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\$1.10	\$1.40	\$2.25

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in bright daylight.

FAST PROCESSING and return postage included. Each roll on daylight loading spool in metal box and strong carton, ready for use in all standard cameras. 24 hour processing. **ORDER DIRECT FROM THIS AD.** Stock up NOW before prices rise. \$1 deposit on all C.O.D. orders.

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How to spend your Christmas bonus!

• Continued from Page 577

GREENWOOD TITLER—Universal feature enables adjusting to a completely rigid unit for any 8mm. or 16mm. camera. Typewriter style. \$4.00 Greenwood Photographic Devices Co.

A-TO-Z COLOR Title Outfit—includes book of lettering guides for tracing letters on title cards, 6 jars of special colors, 12 sheets clear celluloid, 10 sheets 8"x10" tracing paper, 10 photographic backgrounds, and accessories—an outfit enabling any amateur without artistic ability to make professional-like titles. \$6.50. A-to-Z Movie Accessories.

A-TO-Z TITLE MAKER—includes 1600 initials, 12 alphabets, 9 sets numerals, decorations, etc for tracing titles. \$2.00 A-to-Z Movie Accessories.

KNIGHT TITLE LETTERS—cast 3-dimensional letters in $\frac{3}{8}$ ", $\frac{1}{2}$ ", $\frac{3}{4}$ " and 1" sizes packed in compartment-box with wood-grain cover which may be used as title background. \$7.00 and \$9.00 set. Knight & Son, Inc.

MITTENS TITLE LETTERS—Molded plastic letters in plain back or with pins. Two sizes— $\frac{3}{4}$ " and $1\frac{1}{2}$ ". Leatherette background furnished with each set. \$4.75 to \$6.50 set. Mittens Display Letters.

SEEMANN TITLER—universal type adaptable to all 8mm. and 16mm. cameras. Features centering guide and scroll-title gadget. Typewriter style. With reflectors, \$9.95; without, \$6.95. Wholesale Photo Supply Co.

MASTER TITLE KIT—222 molded white characters, $\frac{5}{8}$ " in size, including caps and small letters, numerals, and punctuation marks. Graduated composing template for 9"x12" area. \$12.50 complete. Pin back letters, \$15.00. American Bolex Co.

QUIXET MAGNETIC Title Letters have miniature magnets imbedded in each character permitting them to adhere to metal title background which is furnished with set. Letters available in $\frac{5}{8}$ ", 1", and $1\frac{1}{2}$ " sizes, in white, black, red or blue. Priced from \$11.00 to \$34.00. Hamilton Dwight Co.

ADHESIVE TITLE LETTERS—removable and re-usable title letters in two sizes, $1\frac{1}{16}$ " and 1". 240 characters to a set, \$2.50 and \$3.50. Accurate Cinema Service.

PRESSES—for printing titles. Junior outfits, \$8.25 and up. Senior outfits, \$17.00 up. Outfits include type, ink, etc., ready to go to work. Kelsey Presses.

HEWITT TITLE LETTERS—Titrer kit containing 246 molded letters and characters in upper and lower case. Stick-on backs permits application on any

surface. Easily colored for Kodachrome. \$7.50. Bransby & Hewitt.

SUPERIOR TITLER—typewriter style for 8mm. Revere, Keystone, Bell & Howell, Eastman, and Univex cameras. All metal construction. Complete with auxiliary lens, \$1.69. Superior Bulk Film Co.

MAGIC WORD title letters—pure white molded capital letters, numerals and punctuation marks. Cement for adhesion included. 160 characters to a set. $\frac{3}{4}$ " characters, \$3.00; 1" characters, \$3.50 set. Craig Movie Supply Co.

B & H TITLER—for single-lens Filmo 8 cameras. Features pre-aligned camera mount, title card holder, copying lens, and lighting units, \$26.65. Bell & Howell.

PERSONALIZED LEADERS—an animated lead title for your movies includes "your name presents" etc. \$1.00 to \$3.25. Available in 8mm. and 16mm. in black and white or purplehaze for Kodachrome. Cine Shop.

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DA-LITE SCREENS—one of the most popular crystal beaded screens for home and auditorium use. Available in wide range of sizes and styles. In low priced field is 30"x40" "Versatol" combination tripod or hanging wall screen. Retail for \$7.50. Da-Lite Screen Co., Inc.

BRITELITE screens—featuring exclusive process beaded surfacing. Available in wide variety of sizes and styles and prices. Motion Picture Screen & Accessory Co.

TRIPOD SCREEN—a special 30"x40" beaded screen that rolls up into tubular case. Supplied with sturdy folding tripod fitted with rubber feet. \$7.89. Lafayette Camera Co.

RAVEN DUPLEX SCREEN—a 2-in-1 double duty home movie screen available in five distinct Raven fabric surfaces: Haftone, Witelite, Beaded, White Apaque, and Polaroid Silver in 6 square sizes from 30"x30" to 70"x70". Prices on request. Raven Screen Corp.

MOGUL-LITE Fold-A-Way projection screens are made of carefully woven material especially adapted to brilliant projected pictures. Available in sizes from 6'x4' to 15'x12' and priced from \$8.00 to \$32.00. Mogull's

FOR PROCESSING

FLEXON Processing Outfit—includes 2 heavy gauge steel tanks, bakelite finish, and special hard rubber assembly rack. Available in 25, 50, and 100 ft. sizes for 8mm. and 16mm. film. Drying rack extra. Prices on request. Flexon Co.

HOME PROCESSING outfit. 110 ft. capacity developing reel, drying rack, and complete set of developing powders and instruction book, \$13.95. Same outfit but for 34 foot capacity, \$9.95. Superior Bulk Film Co.

SLITTER for separating double 8mm. film into single 8mm. widths. An essential accessory for the 8mm. home processor. Die cast with hardened steel cutting wheel, \$2.50. J. C. Haile & Sons.

FOTOTINTS—for tinting scenes and titles. Available in 6 colors: Fire Red, sapphire blue, amber brown, royal purple, emerald green, and sunlight yellow. Each 45c. Mansfield Photo Research Labs.

CRAIG FOTOFADÉ—for making chemical fades in 8mm. and 16mm. film after exposure. Merely dissolve in water, and immerse film to extent of desired fade. \$1.00. Craig Movie Supply Co.

PROCESSING POWDERS—all necessary chemicals put up in $\frac{1}{2}$ and 1 gallon size. Complete instructions furnished with each. \$1.25 and \$1.85. Fromader General Co.

CINETINTS—prepared chemical dyes for tinting scenes and titles. Merely dissolve dye in water and dip film into solution per simple instructions. Available in orange, purple, blue, amber, and green—50c each; \$3.00 per set. Craig Movie Supply Co.

MISCELLANEOUS

AMFILES for 8mm. movie reels. Finished in imitation leather to look like three bound volumes. Contains compartments for 9 200-foot 8mm. reels. Choice of blue, green, red, or black binding. \$1.50. Amberg File & Index Co.

DE LUXE FILM CASES—combination carrying-storage cases for 8mm. and 16mm. reels. Leatherette and luggage coverings, \$3.75 for the 8mm. size; \$5.00 for the 16mm. size. Geo. T. Powers Co.

CAMEL-AIR brush for removing fuzz, lint, etc., from gate of camera or projector. Comprised of fine camel hair brush attached to rubber blower bulb. \$1.00. Weimet Co.

GADGET BAG—made of double textured brown water-proof duck, provides space for camera, filters, and other accessories. Fleece-lined. Quick action zipper closer. Measures 8"x10"x3". \$3.00. Willoughbys.

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The Reader



SPEAKS

News From France

Here is a rare and interesting letter from a movie amateur now living in occupied France. Thankful are we who have no limitations imposed upon our movie making hobby and we sincerely hope it will not be long before our brother hobbyists in France will again be free to film as they choose:

Gentlemen: The war and the defeat have completely disorganized the French movie amateur. The clubs have been closed and their officers scattered by the passing events.

Marshal Petain has created the "Comité d'Organisation de l'Industrie Cinématographique" (The Committee for Organizing the Movie Industry) which is the official body that will manage the French movie industry, both professional and amateur. Only one amateur club will be permitted in each town.

In the occupied zone, it is absolutely forbidden to take any pictures. However, in the free part and in the colonies, the taking of movies is still permitted. Only those clubs that project films showing German activities are allowed to function in the occupied zone. Consequently all meetings for the purpose of projecting films have been halted since last November.

Amateur movie magazines such as "Cine Amateur," "Cine Prive," and "Cine Pour Tous" are no longer being published and the editors and their assistants are in the occupied zone. Pierre Boyer, Pierre Mouchon, Louis Quinquet, Raymond Bricon, Jean Vivier, and many others have given up writing for movie magazines and have gone into other lines of business.

Pierre Benon, the former active president of the Bordeaux Cine Club, died on the field of honor during the battle of France. In the Free Zone, in spite of the shortage of film stocks, pro-

duction has started and a number of amateur films are being made. The clubs in and around Marseille, Lyon, and Grenoble are restarting their normal activities.

—Jean Beal.
France.

New Clubs Forming

Comes news of two or more new amateur cine clubs forming. If you reside in their vicinity, your membership is welcome.

Gentlemen: The Twin-8 Cinema Guild, a new organization in Chicago devoted exclusively to 8mm. movie enthusiasts, recently held a public showing for the benefit of its members and friends. Regular meetings will be held on the 2nd and 4th Mondays of each month at the Lake Shore Field House, located at Chicago Avenue and Lake Shore Drive, Chicago. A few memberships are still open and any movie amateur who may be interested is asked to communicate with Mr. Charles B. McDaniel, 737 No. Michigan Avenue, Telephone Whitehall 6799.

—Twin-8 Cinema Club.

Gentlemen: The Omaha Movie Club is now organizing and any amateur, 8mm. or 16mm., interested in joining is invited to get in touch with the undersigned at 4616 Florence Boulevard, Omaha, Nebraska, or telephone Ken 4852.

—Harry W. Sage.

Wants and Swaps

Here's opportunity to furnish a brother cinebug with needed footage or to exchange film. This department is also open to you for your film needs at all times. Be sure to state whether 8mm. or 16mm. film is desired.

Dear Sirs: Am shooting and compiling a 400 foot 8mm. movie on the subject, "Art of Fishing" and would like to obtain some 8mm. footage on this subject. Needed are 25 to 50 feet of

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The HEWITT Movie Titler containing 246 precision molded characters, including upper and lower case, and punctuation marks. Stick-on backs permit instant application on any surface... easily colored for use with Kodachrome.

Complete instructions with each kit.

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Quality Bulk Movie Film

8mm • 9½mm • 16mm • 35mm

SUPER PANCHRO REVERSAL—Scored
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100 ft.	33 ft.
Double 8 . . . \$3.75	\$1.35
Single 8 . . . 2.10	.85
9½ mm. . . . 3.65	

SUPER CINEPAN PLUS REVERSAL—Not Scored
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100 ft.	33 ft.
Double 8 . . . \$4.00	\$1.50
Single 8 . . . 2.25	.95
16 mm. . . . 3.85	

SUPER CINEPAN REVERSAL—Not Scored
Speed 24-16—Non-Halation Base

100 ft.	33 ft.
Double 8 . . . \$3.60	\$1.30
Single 8 . . . 2.00	.80
16 mm. . . . 3.50	

CINECHROME SEMI-ORTHO REVERSAL
Speed 8-2—Non-Halation Base—Not Scored

100 ft.	33 ft.
Double 8 . . . \$1.85	\$.80
Single 8 . . . 1.20	.55
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CINE-KODAK-POSITIVE TITLE FILM—Not scored

100 ft.	33 ft.
Double 8 . . . \$1.45	\$.65
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Clear, Purplehaze, Yellow, Red, Amber, Special Blue. Also DuPont Lavender, Light Amber.

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EXTRA CANS, Double 8 and Straight 8 size05	
100 ft. and 50 ft. 16 mm. size.10	
Non-Illumidor, 400 ft. 15c each; 10 for. . . 1.25	

MISCELLANEOUS

BATA Precision All-Metal 8 mm. Shutter . . . \$2.75
FOTOFADE DYE for making Chemical Fades . . 1.00
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HOME MOVIES, Back Issues, 1936-37-3815
Not all months in any year, 1940-41, each . . .30
TITLE DEVELOPER, tubes, each make, 16 oz. . .15
NOTICE—All previous prices are obsolete due to new tax effective Oct. 1. New lists again in preparation and all who have written will receive copy as soon as possible.

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No more scratched, curled or dirty films or prints—and they're easy to file and find. Look like books (8 1/2 x 7"). Blue, green, red or black.

SLIDE FILE holds 300 slides 2 x 2" **\$1.00**

NEGATIVE FILES. 3 styles, 35 mm (strips or rolls) to 5 x 7" **\$1.00**

PRINT ALBUM. Loose leaf 5 x 7". Acetate covered mounts... **\$1.75**

Also larger sizes.

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Get Better SPLICES with the new SEEMANN!



New improved design—made of heavy gauge plated metal, mounted on hardwood base. Anchored cement bottle. Accurate... Efficient! For 8 or 16mm. A LASTING GIFT! At All Dealers!

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black and white film of fishing scenes in salt waters and mountain streams of the West. Preferred are scenes which include close-ups of the equipment and tackle used, closeups of the catch, and good shots showing actual landing of the fish.

Will exchange for scenes made in Michigan, in and around Detroit, or unused film.

—Harold Stickels,
16512 Braile Ave.,
Detroit, Mich.

Beaded Screen

The formula for making a projection screen which we published last December aroused considerable interest among amateurs. Here's a letter from one with suggestions for improving the formula and its application:

Gentlemen: Regarding the formula published in December, 1940, HOME MOVIES, for making a projection

screen by using glycerine, white glue, zinc oxide and hot water, wish to say I have made many tests with this formula and that I found the best fabric for the screen base to be an ordinary white window shade.

Also, for the average size home screen, a pint of the solution is all that is needed. I used 1/4 lb. glycerine, 1/4 lb. Cooper's white glue, 1/2 lb. zinc oxide and a pint of boiling water. This was applied to the white shade with excellent results. I used but half the amount of water you originally specified. Otherwise, the solution is too thin and does not adequately cover the surface. Particularly as the solution must be applied while still hot, using one half the amount of water makes it just right for a good thick coating which, when dry, provides the screen surface.

—Willard Beckett,
San Francisco.

Backgrounds for titles . . .

• Continued from Page 570

to the top spindle and threaded into the film gate and sprocket with the emulsion side down so that it faces, in fact contacts, the emulsion side of the raw film stock which is threaded into the printer simultaneously.

The two films pass through the film gate, past the light source which causes image of the background film, on top, to be printed on the raw film beneath it, and on to the take-up spools at the right. The builder of the printer illustrated incorporated no light control in his arrangement, so exposure control has to be made by altering speed of the motor instead of by regulating intensity of printing light. This type is what is known as a continuous printer—the film travelling continuously past the light aperture and receiving a degree of exposure according to the speed it travels.

The other type of printer is the step printer wherein the film travels past a light source but stops momentarily to receive the exposure through an intermittent movement, same as in

a camera or projector. An excellent amateur version of a step printer is illustrated in Fig. 2. Here the amateur employed his camera as a printer, mounting it on a suitable base and substituting a controlled printing light source for the lens. He uses his projector for holding the reel of film containing scene to be copied. Film is motivated by the regular camera motor and mechanism, and density is controlled by a rheostat mounted nearby which regulates intensity of the printing light. Another rheostat permits making fades—a feature the other printer does not provide.

Prints are made as before—the film to be copied and the raw stock being threaded into the camera with emulsion sides contacting, and with the raw film underneath, and the film to be printed nearest the lens. The background print strip travels into a large cloth-lined basket for rewinding later, and the raw film is collected automatically on the regular camera take-up spool.

After thus exposing the raw film, it is developed and, as stated before,

Film LIBRARIES

Where to buy and rent home movie films

More amateurs are deriving greater pleasure from their home projectors by regularly screening some of the fine 8mm. and 16mm. reductions of professionally produced motion pictures. The swing toward "whole evening show" home movie programs is gaining tremendous momentum with the result that important photo dealers everywhere maintain extensive libraries of 8mm. and 16mm. film subjects which may be rented or purchased outright.

To guide our readers in the selection of an evening's show, HOME MOVIES will present here each month, suggested Movie Menus—well rounded programs of movies suitable for every member of the family.

Listed, too, are some of the nation's important dealers who maintain film libraries for their patrons' convenience and who invite you to consult with them regarding your movie show needs.

CALIFORNIA

BAKERSFIELD
Edwards Camera Exchange
1609—19th St.

HOLLYWOOD
Morgan Camera Shop
6262 Sunset Blvd.

SAN LUIS OBISPO
Shadow Arts Studio
1036 Chorro St.

KANSAS

WICHITA
Lewis Film Service
216 E. 1st St.

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St.
Frank Lane & Co.
80 Boylston St.

NEW YORK

NEW YORK
Medo Photo Supply
15 West 47th St.

OHIO

DAYTON
Dayton Film (8 & 16) Rental
Libraries
2227 Hepburn Ave.

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 S. 1st St.

WISCONSIN

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Photoart House
844 N. Plankinton Ave.

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Castle Film Releases
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Story of Christmas Season.

"WILD ELEPHANT ROUND-UP"

Amazing Wild Animal Picture.

"NEWS PARADE OF THE YEAR"

A news document of 1941.

"ALADDIN'S LAMP"

Cartoon in color!

Holly'd. Film. Entr. Releases
(45-minute show)

"'TAS THE NIGHT BEFORE XMAS"

Age-old story in motion pictures.

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Christie Comedy.

"MICKEY PLAYS SANTA CLAUS"

Mickey Mouse cartoon.

"CHRISTMAS CHEER"

Cartoon featuring 3 monkeys.

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200 ft. 8 in dbi. \$1.75 Spools with order:
post Keystone 40c each.
25 Dble. 8 "Refill" without leaders 60c postpaid
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rinsed and fixed while the image is quite weak, and then dried in the usual manner. The film is now ready to use as a title background.

The background film is threaded into the camera along with the positive film on which the title is to be made. The most practical method is to wind the two films — positive and background strip — together on the camera feed spool, making sure the background strip is so wound it will face the lens and that the emulsion sides of both films face one another in traveling through the camera.

If the two films are sufficiently long enough to be threaded into the lower take-up spool, it is important that the outside or background film loops be made larger than those of the raw film in order to prevent possible binding and consequent jamming of film in the camera during filming of the titles.

From this point, the procedure for making direct positive titles is the same as when the background film

is not used. Title cards must be white with the lettering jet black. Best results will be obtained when title letters are large and bold. No increase in exposure will be necessary because of the background film providing, of course, the background film is of the right density. Should density be heavy, then exposure must be increased accordingly, and this may cause the letters to photograph unevenly. But a few trials will indicate the proper exposure.

Development for these titles will be the same as for any positive film. Ordinarily a soft developer is preferred for this type of title since the background contains little contrast, and soft, warm tones are most desirable. D-72, diluted 1-1, for two minutes will give excellent results—white letters in sharp relief over a subdued moving background.

Correctly made, such titles will be flickerless, and neither background or title will be out of focus, lending a very professional appearance.

Cashed in on movie hobby

• Continued from Page 571

whom he purchased it. There the manager kindly pointed out his filming faults, suggested ways for correcting them. In due time, Manashaw had a thousand feet of Kodachrome completely edited and titled into a compelling document aimed to tell why Bermuda should be put on the traveler's "must" list for his next vacation.

But before offering it to his employer, Manashaw wisely sought a build-up for his movie and at the same time, the honest reactions of others. He had included several shots of the Master of the liner in his film, also some of the officers. They were anxious to see these movies, and a special showing was arranged for them in the ship's theatre the next time the liner docked at New York. Over sixty attended the screening and their enthusiasm ultimately reached the ears of the vice president, who summoned Manashaw and

requested another showing of the picture. The vice president was at once enthusiastic.

Taking his cue from this, Manashaw explained how his film could build business for the steamship line if exhibited to interested groups. He pointed out that already he had several women's clubs and employee groups scheduled to see the picture—that among these were potential travelers who should be told about the attractions of the company's cruise service. A deal was made there and then, and Manashaw had arrived on the threshold of making movies for money.

What opportunities lay ahead, Manashaw did not know. He still had his cruise director's job and now the film which was also making money for him. He realized that while Bermuda was world famous as a playground for vacationers, oth-

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er resorts had equal attractions to offer. Perhaps if they could see in motion pictures how Bermuda's coral isle achieved its fame, they might be interested in exploiting their own resort features and attractions. So on the next southern cruise that was scheduled for stopovers at Florida ports, Manashaw brought his Bermuda film along.

Audaciously calling on the Miami Beach Chamber of Commerce, Manashaw told them he had a publicity film on Bermuda which they might like to look at, seeing how Bermuda was offering them stiff competition in the winter tourist trade at the time. As if they did not already know, Manashaw told the Miami Beach moguls their fair city had everything tourists yearn for—abundant sunshine, a rainbow surf, race tracks, magnificent hotels, and pretentious estates with lots of real estate still left—that all of these, pictured in Kodachrome, could easily stimulate the tourist trade from the north. And to clinch his argument, he shot a couple of rolls of Kodachrome of Miami's chief attractions, titled and edited the scenes, and gave a screening at the Chamber of Commerce that netted a definite promise to consider a full scale publicity film project.

A month later, with the cruise season over, Manashaw took a leave of absence and a plane to Miami. Along with his baggage was his camera, tripod, and a few articles of lighting equipment. Not waiting for the Chamber of Commerce to decide the question, Manashaw set right to work on his own, shooting a promotion film in color which later was to appear on screens from coast to coast under the title, "Miami Is Calling You."

Even if he failed immediately to sell it to Miami's Chamber of Commerce, he would have a companion travel picture to exhibit to passengers when Bermuda cruises were resumed. And Manashaw knew that among tourists travelling to Bermuda were many tycoons of the business world who might recognize the value of a good publicity film when they saw one. And he

made a point for them to see his—in the ship's theatre.

This strategy brought good results. On the very first trip to Bermuda, after cruises were resumed, he was summoned by a passenger, the vice president of an important freight steamship line. He had in mind a movie depicting his company's operations that could be exhibited to shippers and which would stress the efficiency of his personnel and the especial care with which freight shipments were handled. He questioned, though, the great cost which he had been told such films would entail. When Manashaw revealed

the cost of his two pictures that had attracted the vice president, the latter was impressed and arranged for Manashaw to see the company's president in New York.

"This," said Manashaw, "was the turning point in my career. It meant everything—my first sound film, my marriage, my future. From then on, the road was not easy but the stumbling blocks were smaller. The problem was how to branch out—to make films of different industries. An automobile accessory manufacturer, I had read about, was marketing a device that improved carburetor perform-

EXPOSURE TABLES FOR PHOTOFLOOD LAMPS
For Use with Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	16	20	40	64	
One No. 1 Lamp	3 1/2	---	f2.8	---	f3.5	f4.5	f5.6	f6.3	---	---	
	4	---	---	f2.8	---	f3.5	f4.5	f5.6	f8	---	
	4 1/2	f1.9	---	---	---	f3.5	---	---	---	---	
	5	---	---	---	f2.8	---	---	---	f6.3	f8	
	5 1/2	f1.5	f1.9	---	---	---	f3.5	---	f5.6	---	
	6	---	---	f1.9	---	f2.8	---	f3.5	---	f6.3	
	6 1/2	---	---	---	---	---	---	f4.5	---	---	
	7	---	f1.5	---	f1.9	f2.8	---	---	f4.5	---	
	7 1/2	---	---	f1.5	---	---	---	f2.8	---	f4.5	
	8	---	---	---	---	f1.9	---	---	f3.5	---	
	8 1/2	---	---	---	---	f1.5	---	---	---	---	
Two No. 1's or One No. 2 or One No. R2	9	---	---	---	---	f1.9	---	---	---	---	
	10	---	---	---	---	---	f1.9	---	---	f2.8	f3.5
	11	---	---	---	---	---	---	f1.9	f2.8	---	
	12	---	---	---	---	---	---	---	---	---	
	13	---	---	---	---	---	---	---	---	---	
	14	---	---	---	---	---	---	---	---	---	
	15	---	---	---	---	---	---	---	---	---	
	16	---	---	---	---	---	---	---	---	---	
	3 1/2	f3.5	---	f4.5	f5.6	f6.3	f8	f8	f11	---	
	4	---	f3.5	---	f4.5	f5.6	f6.3	f8	---	---	
	4 1/2	f2.8	---	---	---	f5.6	f6.3	---	---	---	
Three No. 1's or One No. 2 and One No. 1	5	---	---	f3.5	---	f4.5	f5.6	f8	---	f11	
	5 1/2	---	---	---	f3.5	---	f4.5	f5.6	f8	---	
	6	f1.9	---	f2.8	---	---	f4.5	---	---	---	
	6 1/2	---	---	---	f3.5	f4.5	f5.6	f8	---	---	
	7	---	---	---	f2.8	f3.5	---	f4.5	f6.3	f8	
	7 1/2	f1.9	---	f2.8	---	---	f4.5	---	---	---	
	8	---	---	---	f3.5	f4.5	f5.6	f8	---	---	
	8 1/2	f1.5	f1.9	---	---	f3.5	---	f4.5	f6.3	---	
	9	---	---	---	---	---	---	---	---	---	
	9 1/2	f1.5	---	f1.9	---	f2.8	f3.5	f3.5	f5.6	---	
	10 1/2	---	---	---	---	---	---	---	---	f6.3	
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	11	---	---	---	---	---	f2.8	---	f4.5	f5.6	
	12	---	f1.5	---	f1.9	---	---	---	---	---	
	12 1/2	---	---	f1.5	---	---	---	---	---	---	
	14	---	---	---	f1.5	---	---	f2.8	---	f3.5	f4.5
	15	---	---	---	---	f1.5	---	---	---	---	
	16	---	---	---	---	---	f1.5	---	---	---	
	3 1/2	---	f5.6	f6.3	---	---	f11	---	---	---	
	4	f4.5	---	f5.6	f6.3	---	---	f11	f16	---	
	4 1/2	f3.5	---	---	f8	---	---	---	---	---	
	5	---	f4.5	f5.6	f6.3	f8	f8	f11	f16	---	
	5 1/2	---	---	f4.5	---	---	---	---	---	---	
	6	f2.8	f3.5	---	f4.5	f5.6	f6.3	f6.3	---	---	
	6 1/2	---	---	f3.5	---	---	f5.6	---	---	f11	
	7	---	---	---	---	f4.5	---	---	---	---	
	7 1/2	---	f2.8	---	---	---	---	f5.6	f8	---	
	8	---	---	---	f3.5	---	---	---	---	---	
	8 1/2	f1.9	---	f2.8	---	f4.5	---	f4.5	f6.3	---	
	9	---	---	---	f2.8	f3.5	---	---	---	f8	
	9 1/2	f1.5	f1.9	---	---	---	f3.5	---	f5.6	f6.3	
	10	---	---	---	---	---	---	f3.5	---	---	
	11	---	---	f1.9	---	---	---	---	f4.5	f5.6	
	12	---	---	---	---	---	f2.8	---	---	---	
	13	---	---	f1.5	f1.9	---	---	---	---	f5.6	
	14	---	---	---	---	---	---	---	---	---	
	15	---	---	f1.5	---	---	---	f2.8	---	f3.5	f4.5
	17	---	---	---	---	f1.9	---	---	---	---	
	18	---	---	---	---	---	f1.5	---	---	---	

*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See Table of Contents.)

This data based on interiors and subjects of medium color.

For light colored subjects and interiors close diaphragm one-half stop. For dark colored subjects and interiors open diaphragm one-half stop.

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ance. I went to him and suggested that a movie of the operation of his device would enable him to present the complete story of its performance to the automobile magnates in Detroit who he was trying to interest at the time. The deal was made and the picture was completed within two weeks.

"After making this film, I learned of an Old Folks home that needed money in order to continue operations. I sold trustees of the institution a film, picturing the good done by this institution, that could be shown to women's clubs and other civic organizations as a means of raising funds."

Thereafter, Manashaw's fame as a producer spread, fortunately to the most receptive ears. He since has made many important commercial films. Two were narrated by Lowell Thomas, and one of his most recent—by the much sought Alois Havrilla, whose excellent voice is heard in some of the most pretentious business and educational films.

Of course, Manashaw did not produce these pictures with only a camera, tripod, and a few rolls of film—although, he confesses, that is all the equipment he possessed when he shot the Bermuda and Miami Beach pictures which gave him his start in the commercial field. Since then, he has invested a considerable portion of his remunerations in equipment. He now owns an Eastman Cine Special with gadgets and accessories too numerous to mention;

about \$2000.00 worth of lighting equipment; and maintains a modest studio for shooting interiors. His sound work is farmed out to companies specializing in this field, although latest reports indicate he's seriously considering buying Auricon equipment so he can handle a production complete from script to sound prints. With bigger opportunities opening up on the West Coast, he has transferred his business to Hollywood where he's engaged at present on a 1600 foot Kodachrome exploitation film.

Manashaw's success is attributable to something more than the ability to make good pictures with a movie camera. He had foresight and initiative, which he so aptly demonstrated in gaining the contracts with the freight line executive and the auto device inventor. None of these required a picture that needed expensive equipment and vast indoor sets, although such pictures are often produced by those film makers so blessed.

There are many similar opportunities beckoning serious 16 mm. filmers everywhere. Ideas for successful sales and promotional films abound in the most unlooked for places—places where the big professional producer would never look for business. There's probably several such opportunities awaiting discovery in your very city—just waiting for another Donald Manashaw to come along to put them on film and market them.

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When submitting films for review or analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.

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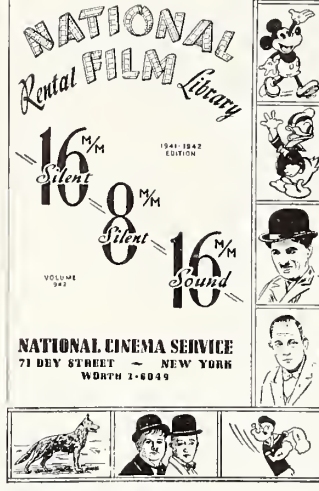
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Will and The Way

In the October issue we mentioned the especial acclaim given Chester Glassley's film, "Will and The Way," by the Academy of Motion Picture Arts and Sciences in Hollywood. Out of that special screening given for Academy directors, has come still greater prestige for Glassley. Arch Obler, N.B.C. radio script writer, has purchased from Glassley the rights to the story and intends to develop it into a radio script, then into a feature length screen play.

Valuable Gadget

Recently a pilot crashed to his death in a test flight near Los Angeles. Through a cine camera installed in the plane, a complete motion picture record pointing to cause of fatal crash was obtained—the camera continuing to record until the moment of impact. Much credit for this invaluable movie record goes to cine amateur Dudley Porter of Beverly Hills, who recently developed a new type electrical remote camera control which he loaned plane manufacturer's engineers especially for this test flight. Fortunately crash did not result in fire and the film, encased in a cartridge, was unharmed and readily processed to reveal priceless data to aircraft builders.

Movie of The Month

Recently, after spending more than \$6000.00 in the production of a 16mm. film publicizing the city of Spokane, Chamber of Commerce executives are reported to have shelved the production in favor of an amateur made picture which, in their opinion, far surpassed the commercial effort.

This amateur picture is "Spokane and The Inland Empire," conceived and filmed by Burton Belknap and honored as the Movie of The Month for Decem-

ber, 1940. It is one of the finest documentary films yet reviewed by HOME MOVIES, and in our opinion, too, is equal to the best photographic and continuity results achieved by many business film producers. It proves again that there's a lot of surprise talent among serious amateur movie makers.

Wins Promotion

Joseph Shain, who works for a public utilities company five and a half days per week, and shoots movies the greater part of the remaining day and a half, has been making movies a little less than a year. Naturally, so avid a fan soon runs out of filming material around the home and Shain's interests turned elsewhere.

He conceived the idea of making a record film of the activities within his department; but instead of making a series of catch-as-can shots of fellow employees in working routine, he planned his picture thoroughly in advance—decided to make it an instructional film showing the right and wrong methods for a workman in that department. Fellow employees were quite enthusiastic and cooperated freely as did Shain's superiors.

The completed film, screened for his fellow employees, was highly complimented and news of Shain's effort soon reached important officers in the company. Result was a command performance for the board of directors. They opined that a service department employee with such capabilities deserved better things, ordered a promotion.

Emanuel, Too

Also tasting of the first fruits of commercial filming ventures is Demetris Emanuel of Los Angeles, whose film "El Lobo" was a Movie of The Month for April, 1940, and whose picture

"On The Spot" was accorded Honorable Mention in this year's competition and gained further prestige by being selected the first film to be televised in a program sponsored by HOME MOVIES over the Don Lee Television station W6XAO in Hollywood.

Emanuel has just completed a 400 foot 16mm. Kodachrome medical film for a prominent Los Angeles dental surgeon. Screening of the film among the medical and dental profession has resulted in several offers for Emanuel to produce other pictures. It was inevitable that Emanuel, with his flair for good staging and incomparable cine photography, should eventually find a market for his ability. We wish him luck.

Movie of the Month

• Continued from Page 573

and very effective. Needless to say there is not a single frame off focus or over or under exposed—a noteworthy feature of Bartel's initial production, too.

We should like to have seen a tighter story employed and the tendency toward fantasy eliminated in the closing sequences of the picture. But then one man cannot, very often, succeed to perfection in all departments of movie making. Not even in Hollywood is this done where the story alone is invariably written by two or more people. And the principals whose special talents further affect the production thereafter are legion.

Herman Bartel now has three excellent films to his credit: "Angels Are Made Of Wood," his 1940 Contest winner, "Singing Shadows," and the Movie of The Month for December, 1941—"Do It Again, Harry."

As we go to press, we are informed by Bartel that on the strength of his amateur efforts, he was commissioned by Macy's, New York City, to produce a 400 foot 16 mm. Kodachrome publicity film for them. And that's usually what happens to an amateur when he really takes his hobby seriously!

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Experimental Cine Workshop

• Continued from Page 581

scenes ready for splicing. Each compartment is numbered as an index to content of each film scene.

On desk top are attached a pair of rewinds and my Craig Projecto-Editor for

viewing film, and immediately in front, my splicer. When not in use, editor and splicer is covered with a typewriter cover.

—Geo. Wolff,
Millvale, Penna.

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Amer. Bolex Co.,
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Albert Specialty Co.,
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A-to-Z Movie Access. Co.,
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1613 Duane Blvd.,
Kankakee, Ill.

B
Bass Camera Co.,
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Chicago, Ill.

Bell & Howell Co.,
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Chicago, Ill.

Bransby & Hewitt,
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C
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E
Eastman Kodak Co.,
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Enteco Camera Access. Co.,
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Fink-Roselieve Co.,
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G. M. Labs., Inc.,
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Hampden Sales Co.,
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Knight & Sons, Inc.,
Seneca Falls, N. Y.

Kelsey Presses,
Meriden, Conn.

L
Lafayette Camera Co.,
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M
Mack Optical Co.,
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Mittens Display Letters,
Redlands, Calif.

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M. P. Screen & Access. Co.,
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New York, New York

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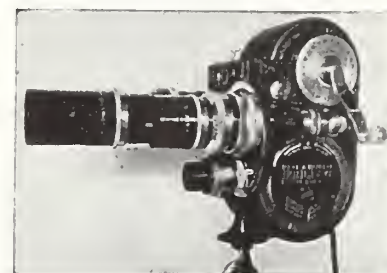
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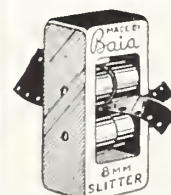
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Directory Of Amateur Clubs

ARIZONA

PHOENIX: Phoenix Movie Club—Fred T. Summerfield, Sec'y, 754 E. Culver St.
TEMPE: Tempe Cine Club (8mm and 16mm)—Howard Lindly, Sec'y, 103 E. 5th St. Meet 2nd Wednesday.

ARKANSAS

EL DORADO: The Camera Club of El Dorado (8mm and 16mm)—J. H. Holloway, Sec'y, 604 W. Hillsboro, St. Anne Apts. No. D.

CALIFORNIA

ALHAMBRA: La Casa Movie Club (8mm and 16mm)—H. P. Carnahan, 1004 E. Main. Meet 3rd Monday each month.
AZUSA: Sunkist Movie Makers of the San Gabriel Valley (8mm and 16mm)—Elbert B. Griffith, Sec'y, 708 E. Bonita Ave. Meet 1st Monday each month.
BERKELEY: Berkeley Amateur Motion Picture Club—Mickey Ambrose, Sec'y, 1719 E. 15th St., Oakland.
BURLINGAME: Peninsula Home Movie Club (8mm and 16mm)—Beatrice Bridges, Acting Sec'y, San Mateo J. C., Room 21. Meet 1st and 3rd Monday.
EL MONTE: Cine Club (8mm and 16mm)—Mrs. Peggie Leahy, Sec'y, Anderson Photo & Gift Shop.
EL SEGUNDO: South Bay Camera Club—Heath L. Martz, Vice-Pres., 314 1/2 Virginia St.
FRESNO: Fresno Movie Makers—R. C. Denny, Sec'y, 750 Vassar Ave.
GLENDALE: Snicker Flicker Club (8mm and 16mm)—N. Johnson, Sec'y, 847 Pelanconi Ave.
HANFORD: Kings Camera Club—G. Meldrum, Pres., 206 W. Grangeville Blvd.

HAYWARD: Hayward Cinema Club (8mm and 16mm)—Harvey Reed, Jr., Sec'y, 230 Pearce St. Meet 2nd and 4th Thursdays.

HERMOSA BEACH: Amateur Movie Club of Hermosa Beach—Robert Balfour, Producer.

HIGHLAND PARK: Highland Park 8mm Club (8mm)—Howard Timmons, Sec'y, 4530 W. Avenue 41. Meet 2nd week of month.

HUNTINGTON PARK: Southeast Cinema Club (8mm and 16mm)—Paul Salzman, Sec'y, 6043 Pacific Blvd. Meets every 2nd Thursday.

INGLEWOOD: Inglewood Movie Club (8mm and 16mm)—Benton L. James, Sec'y, 411 W. Spruce St. Meet 1st and 3rd Fridays.

LOMITA: Lomita Cine Club—Baney C. Rieff, Sec'y, Box 652.

LONG BEACH: Long Beach Cinema Club (8mm and 16mm)—Raymond Fosholdt, Sec'y, 134 W. Broadway. Meet 1st and 3rd Wednesday each month at Y. W. C. A.

LOS ANGELES: Flicker Snicker Club (8mm and 16mm)—Mrs. Mary Johnson, Sec'y, 748 Pelonconia, Glendale. Meet 1st Friday of the month.

Los Angeles: Los Angeles 8mm Club (8mm)—Betty Barney, 138 N. Kilkea Dr. Meet 2nd Tuesday each month.

Los Angeles Cinema Club (8mm and 16mm)—Jack Shandler, Sec'y-Treas., 553 S. Western Ave. Meet 1st Tuesday each month.

Northeast Home Movie Club (8mm and 16mm)—D. C. White, Pres., 5632 N. Figueroa St. Meet 3rd Friday each month.

Southern Cinema Club (8mm and 16mm)—Bill V. Fisher, Sec'y, 3911 Missouri Ave., South Gate. Meet 4th Tuesday each month.

Southwest 8mm Club (8mm)—Mrs. T. H. Jeffers, Sec'y, 2920 W. 82nd St., Inglewood. Meet every 4th Tuesday.

LYNWOOD: Southern Cinema Club (8mm and 16mm)—Don Hunt, Sec'y, 3522 Firestone Blvd., South Gate, Calif. Meet 4th Tuesday each month.

NORTH HOLLYWOOD: North Hollywood Cine Club (8mm and 16mm)—Ted Knight, Sec'y, 4873 Lankershim Blvd. Meet 1st Tuesday each month.

NORWALK: The Tri City Movie Club (8mm and 16mm)—Bert P. Teets, Sec'y, 804 Pine. Meet 1st and 3rd Wednesdays of the month.

OAKLAND: Bay Empire 8mm Movie Club (8mm)—R. J. Shattock, Sec'y, 4132 Opal St. Meet 2nd and 4th Wednesday of month.

The Greater Oakland Motion Picture Club (8mm and 16mm)—B. F. Pratt, Sec'y, 2039 Shattuck Ave., Berkeley. Meet 2nd and 4th Monday each month.

The Movie Crafters (8mm and 16mm)—Mrs. Clarence L. Brooks, Sec'y, 363 Orange St. Meet Piedmont Hotel, 3451 Piedmont Ave., each 3rd Monday.

PASADENA: Pasadena Movie Club (8mm and 16mm)—D. Pike, Sec'y, 2265 E. Mountain Ave. Meets 2nd Wednesday each month.

POMONA: Pomona Valley Club—T. J. Hebert, 155 S. Gary St.

• Amateur movie makers interested in joining a cine club may make inquiry of the secretary of the club nearest their vicinity whose headquarters are given on this page.

If you are interested in forming a new cine club, HOME MOVIES will be glad to assist you. You are invited to write to the editors for free data that will be of assistance to you in organizing a club.

Listing of additional clubs will be made in this directory from time to

Shutter Snappers of Pomona Valley (8mm and 16mm)—J. M. Mauzy, Sec'y, 627 S. Reservoir St. Meet 1st Tuesday each month.

RED BLUFF: Tehame County Movie Club (8mm and 16mm)—Hank Schafer, Sec'y, 415 Madison St. Meet every 3rd Thursday of the month.

SACRAMENTO: The Sacramento Movie Club (8mm and 16mm)—Miss G. Schnibben, Sec'y, 2431 Stockton Blvd. Meets 1st Thursday each month.

Sierra Camera Club (8mm and 16mm)—John Pardee, Sec'y, 1207 K St. Meet 2nd Tuesday and last Thursday.

SAN DIEGO: Ryan Camera Club (8mm and 16mm)—A. C. Edmiston, 3553 Polk.

San Diego Cinema Club (8mm and 16mm)—G. E. Taylor, Sec'y, 4522 Utah. Meet 2nd and 4th Wednesdays each month.

SAN FRANCISCO: Cinema Club of San Francisco (8mm and 16mm)—Francis Hedrick, 89 Manor Dr. Meet 3rd Tuesday each month.

Cinmachanics Club of San Francisco—W. T. O'Dogherty, Sec'y, 1625 Lark St. 8-16mm Movie Makers (8mm and 16mm)—Margaret Bauer, 1080 W. 17th St. Meet 1st and 3rd Thursday each month.

Golden Gate Cine Club (8mm and 16mm)—Helen Hawkins, 666 Edinburgh St. Meet 1st and 3rd Wednesdays.

Sherman Clay Movie Club (8mm and 16mm)—Mrs. Kathryn Allbin, 47 White St. Meet 3rd Wednesday each month.

Silver Screen Players of San Francisco (16mm)—Bette Byers, Sec'y, c/o Eric Mawson, 237 Woolsey St.

Westwood Movie Club of San Francisco (8mm, 9 1/2 mm and 16mm)—Eric Unmack, Sec'y, 1944 Ocean Ave. Meet last Friday each month at Community Building, Ocean Ave. at Granada Ave.

Western Union Movie Club (8mm)—Secretary (49 Geary St. Room 412. Meet 1st Monday each month.

SAN JOSE: San Jose Movie Club—Dorothy Weddle, Sec'y, 553 Irving Ave.

SANTA ANA: Orange County 8mm Club (8mm)—Jack Kahler, Sec'y, 1512 Dresser St.

8-16 Movie Makers—Thelma Heath, 1028 Hickory St. Meet 1st and 3rd Thursdays.

STOCKTON: Port Stockton Cine Club (8mm and 16mm)—K. R. Oliver, Sec'y, 345 N. San Joaquin. Meets 2nd and last Thursday of each month.

Stockton Cine Club—Harold Liddicoat, Sec'y, 11 S. Hunter St.

TORRANCE: Torrance Camera Club (8mm and 16mm)—C. E. Moses, 1872 218th St. Meets 2nd and 4th Wednesdays.

VALLEJO: Vallejo Movie Club (8mm and 16mm)—Adeline Boyle, Sec'y, 717 Amador St. Meet 1st and 3rd Mondays.

WHITTIER: El Rancho Camera Club (8mm and 16mm)—Mabel Beck, Sec'y, 2241 Valle Drive, La Habra. Meet at Murray Ranch, Whittier.

WILMINGTON: Wilmington Home Movie Club (8mm and 16mm)—Herman Moomaw, Sec'y, 218 W. Anaheim Blvd. Meet 1st Thursday after the 6th at 1562 Marine Ave.

COLORADO

COLORADO SPRINGS: Colorado Springs Cinema Club (8mm and 16mm)—Roy L. Thomas, Sec'y, P. O. Box 1087—Meet 2nd and 4th Mondays at YMCA.

DENVER: Bell Movie and Camera Club of Denver (8mm and 16mm)—E. H. Erodoy, Sec'y, 931 14th St.

Denver Cine 8mm Club—Preston Hopkins, Sec'y, 631 E. Colfax St. Meet 2nd Monday each month.

CONNECTICUT

BRIDGEPORT: Monogram Movie Club.

BRISTOL: Bristol Cinema Club—Earle H. Sparks, Pres., 20 Good St. Meet 2nd Thursday each month.

HARTFORD: Hartford Amateur 8mm Camera Club (8mm)—George McGauley, Sec'y, 1214 Main St.

Harmony Cine Mats (8mm)—Paul Quintin, 169 Madison St.

time as the data is received from club secretaries. Every amateur cine club in the United States, Canada, and Mexico is invited to participate. Clubs not as yet listed are requested to furnish the necessary information for listing.

Stars indicate clubs from whom club-produced films are available to other clubs on exchange basis on payment of transportation charges.

This directory is another of HOME MOVIES' exclusive services for the amateur movie maker.

Nutmeg Film & Reel Club—J. Philip Earley, Sec'y, 138 Main St.

MANCHESTER: The Manchester Cinema Club—Mrs. Thos. Hooley, Sec'y.

NEW BEDFORD: Greater New Bedford Movie Club—Percy Lord, Sec'y.

NEW HAVEN: The 8mm Movie Club of New Haven (8mm)—Syd Sidebottom, Sec'y, 29 May St., West Haven. Meet 3rd Tuesday each month.

NORTH GROSVENORDALE: Thompson Cinema Club (8mm and 16mm)—Ray Carignan, Sec'y. Meet 4th Wednesday each month.

STAMFORD: Stamford Club (8mm and 16mm)—George A. Valentine, Sec'y, 398 Hope St., Glenbrook. Meet 3rd Monday each month.

TORRINGTON: Torrington Cinema Club.

WATERBURY: Brass City Chapter No. 3 Reel Fellows Club, 31 Laurel St., Waterbury, Conn.

DISTRICT OF COLUMBIA

WASHINGTON: National Capital Cinema Club (16mm)—Geo. D. Lane, 738 Munsey Bldg. Meet 2nd Thursday.

Washington Society of Amateur Cinematographers (8mm and 16mm)—Theodore H. Sarchin, 5723 1st St. N.W. Meet 1st and 3rd Mondays.

Washington 8mm Club—Milton J. Pike, Sec'y, 1905 Locust Grove, Silver Springs, Md. Meet 2nd Wednesday each month.

FLORIDA

GAINESVILLE: Orange State Camera Club Earl Jernigan, Pres., Box 587. Meet every other Tuesday.

JACKSONVILLE: Jacksonville Moviemakers (8mm and 16mm)—350 St. James Bldg. Frank M. Linville, 424 W. 17th St.

MIAMI: Miami Movie Makers—J. Mendelson, Pres., 2239 S. W. 21st St.

GEORGIA

ATLANTA: Atlanta Movie Club (8mm and 16mm)—Douglas Cone, Sec'y, P. O. Box 74, Station C. Meet 1st and 3rd Friday each month.

THOMASTON: Thomaston Movie Club—16mm and 8mm)—J. Lee Abernathy, Sec'y, 308 W. Main St. Meet every other Sunday.

TERRITORY OF HAWAII

HILO: The Family Movies Club—P. O. Box 106.

HONOLULU: Honolulu Amateur Cinema Club (8mm and 16mm)—Francis Williams, 4740 Farmers Rd. Meet 1st and 3rd Tuesday each month.

IDAHO

BOISE: Boise Camera Club (8mm and 16mm)—Mabel M. Sturgis, Sec'y, 1505 N. 15th St. Meet 1st and 3rd Tuesday each month.

NAMPA: Nampa Movie Club (8mm and 16mm)—Art French, Sec'y, c/o Northwest Photo Shop. Meet 1st Monday.

ILLINOIS

BERWYN: Suburban Amateur Movie Club (8mm and 16mm)—John Triska, Sec'y, 2415 S. Highland Ave. Meet 1st and 3rd Mondays each month.

CANTON: Canton Movie Camera Club (8mm and 16mm)—Lafe Drury, Sec'y, Main and Walnut. Meet 2nd and 4th Mondays.

CHICAGO: Camera Adventurers' Club (8mm and 16mm)—Mrs. Leslie Lehman, Sec'y, 4933 N. California.

Chicago Cinema Club (8mm and 16mm)—Isidore Vise, Pres., 20 No. Wacker Dr. Meet every Thursday night.

Chicago Cinematographers—S. F. Warner, 1538 Marengo Ave., Forest Park. Meet 1st Tuesday each month.

Circle Camera Club, 1400 N. Clark St. (8mm and 16mm)—E. J. Etges, Sec'y. Meet every 4th Wednesday.

Commonwealth Edison Camera Club—Arnold R. Hatch, 72 W. Adams St., Room 737.

Lane Tech Movie Club—A. P. Heflin, Sec'y, 2501 Addison St.

Metro Movie Club of Chicago—Kenneth L. Harbour, 1440 Thorndale Ave.

Shutter Snapper Club — Faith Church, Pine and Augusta.
 Southeast Cine Club (8mm and 16mm)—B. Fox, Sec'y, 6900 Jeffery Ave. Meet 2nd and 4th Mondays each month.
 South Side Cinema Club—Alice M. Stigers, 3825 W. 66th Pl.
 Triangle Cinema League of Chicago (8mm and 16mm)—Leo Brooks, Sec'y, 1528 S. Harding Ave. Meet Sunday afternoons, once or twice a month.
 Twin Eight Cinema Guild (8mm) — Charles Byron McDaniel, Sec'y, 737 N. Michigan Ave.
 Westlawn Cinema Club — Walter Sengstock, Sec'y, 1517 S. Kostner Ave.
 Windy City Movie Club (8mm)—E. A. Moore, Sec'y, 1736 N. Mason Ave. Meet last Thursday each month.
 HOMEWOOD: 3H Camera Club, Movie Division—George Durand, Sec'y, 1750 Linden Rd.
 OTTAWA: Ottawa Cine Club — C. F. Grover, Sec'y.
 PARK RIDGE: Park Ridge Camera Club—Mrs. E. O. Gale, Sec'y, 9 S. Chester.
 PEKIN: Pekin Cinema Club (8mm and 16mm)—Howard E. Miller, Sec'y, Box 262. Meet every other Monday night.
 PEORIA: Peoria Cinema Club, Inc. (8mm and 16mm)—Mrs. H. C. Rodenhouser, Room 805 Alliance Life Bldg. Meet very 3rd Tuesday.
 ROCKFORD: Rockford Movie Makers (8mm and 16mm)—Betty Knudson, Sec'y, 1411 4th Ave. Meet 1st Monday each month.
 ROCK ISLAND: Tri-City Cinema Club (8mm and 16mm) — Albert N. Mueller, M.D., 550 26th St. Meet 4th Friday each month.

INDIANA

EIKHART: Conn Camera Club—Florindo Viti, Sec'y, Conn Entertainment and Athletic Ass'n.
 FORT WAYNE: The Fort Wayne Movie Club (8mm and 16mm)—L. R. Branderberry, Sec'y, 1406 Kitch St. Meet 2nd Monday each month.
 GREENCASTLE: Greencastle Camera Club—Lloyd Messersmith, Pres., 422 Anderson St.
 HAMMOND: Calumet Movie Makers (8mm and 16mm) — Gladys Patrick, Sec'y, 5411 Price Pl. Meet every 3rd Monday.
 INDIANAPOLIS: Indianapolis Amateur Movie Club (8mm and 16mm) — Alfred E. Kaufman, Sec'y, 4623 N. Arsenal Ave. Meet 1st and 3rd Wednesdays each month.
 Indianapolis Bell Camera Club (8mm and 16mm)—E. J. Rohman, 2242 Union St.
 Public Service Company Camera Club—James Genders, Sec'y, 4935 W. 11th St.
 Super-Art Productions of Indianapolis — W. Stuart Bussey, 17 E. St. Joseph St.
 VINCENNES: Vincennes Camera Club (8mm and 16mm)—Robert M. Johnson. Meet 1st Thursday.

IOWA

DES MOINES: Y. M. C. A. Movie and Camera Club (8mm and 16mm)—Mrs. Geo. W. Cushman, Sec'y, 3425 Witmer Pkwy. Meet 2nd and 4th Tuesdays.
 MASON CITY: Hawkeye Movie Makers (8mm and 16mm)—Max Boyd, Sec'y, 111 E. State St. Meet 1st Tuesday each month at Mason City Art Center.
 NEWTON: Newton Amateur Cinema Club (8mm and 16mm)—Merlin D. Willis, Sec'y, Box 665. Meets 2nd Monday each month.
 SIOUX CITY: Amateur Cinema Club of Sioux City (8mm and 16mm) — Carl Gustafson, Jackson Hotel. Meet 3rd Tuesday each month at Hunt School.

KANSAS

KANSAS CITY: The Jayhawk Movie Club (8mm and 16mm)—J. B. Elling, Jr., Pres., 710 Minnesota Ave.
 PRATT: Camera Club (16mm and 8mm) — Benjamin F. Henry, First Presbyterian Church.
 WICHITA: Wichita Amateur Movie Club (8mm and 16mm)—Miss Juanita Priboth, Sec'y, 3916 E. Lewis.

KENTUCKY

BOWLING GREEN: Bowling Green Camera Club (8mm and 16mm)—E. J. Lowry, Vice Pres., Movie Division, 1212 E. 10th St. Meets 4th Wednesday.
 COVINGTON: Northern Kentucky Cine Club (8mm and 16mm)—Fred Londweh, Sec'y, 1056 Gramp St.
 LOUISVILLE: Louisville Movie Club — Harold Rhodenbaugh, Courier Journal.

MARYLAND

PARKVILLE: Parkville Amateur Cinema Club (8mm and 16mm)—G. E. Aro, Sec'y, 2806 Linwood Ave.

MASSACHUSETTS

ATTLEBORO: Attleboro Movie Club — Francis P. O'Neill, 37 Pleasant St.
 BOSTON: Boston Cinamatore Club (8mm and 16mm)—5 Dartmouth St. Meet 2nd and 4th Mondays.
 HOLYOKE: Prospect Movie Camera Club (8mm and 16mm)—Henry M. Bader, Sec'y, 19 Charles St. Meet 1st Monday each month.
 LOWELL: Lowell Amateur Cinema Club—Leslie R. Lawson, Sec'y, 311 Westford St.

LYNN: Greater Lynn Camera Club, Movie Division — Max Hurwitz, Sec'y, 46 Central Square.
 NEW BEDFORD: Greater New Bedford Movie Club — Jim Whittaker, Sec'y.
 PITTSFIELD: Berkshire Museum Camera Club (8mm and 16mm)—A. C. Hindle, Sec'y, 19 North St. Meet 2nd Wednesday each month.
 SOUTHBIDGE: Southbridge Amateur Movie Makers Club (8mm and 16mm)—Joseph R. Seremet, Sec'y, 124 Highland St. Meet 2nd Friday each month.

MICHIGAN

BATTLE CREEK: Photographic Society of Battle Creek (8mm and 16mm)—Neil E. Elliott, Sec'y, 215 Fairfield Ave.
 DETROIT: Detroit Society of Cinematographers (8mm and 16mm)—Ruth Mulvena, 12663 Roselawn Ave. Meet 4th Monday each month at McGregor Library.
 FLINT: Flint Amateur Movie Club (8mm and 16mm)—Eunice H. Knapp, 1703 Detroit St. Meet 1st Wednesday each month.
 GRAND RAPIDS: Grand Rapids Amateur Movie Club (8mm and 16mm)—C. A. Storm, Sec'y, 1026 Thomas S. E. Meet 1st Tuesday each month at 52 Monroe Ave.
 JACKSON: Jackson Amateur 8mm Camera Club (8mm)—Lila O. Redinger, Sec'y, 1040 S. Jackson St. Meet 3rd Friday each month.
 KALAMAZOO: Kalamazoo 8mm Cinematographers (8mm)—Grant Kinch, Pres., 806 S. Park. Meet 1st and 3rd Thursdays.
 LANSING: Capitol Movie Club (8mm and 16mm)—Frank Weinert, Sec'y, 200 S. Magnolia. Meet 2nd Monday each month.
 Lansing Amateur Movie Club (8mm and 16mm)—R. Briggs, Sec'y, 316 Leslie St. Meet 1st and 3rd Wednesdays.
 LAPEER: Lapeer Cinema Club (8mm and 16mm) — Peter Skeberdis, Sec'y, 1665 Imlay City Rr. Meet 3rd Tuesday of each month.
 PONTIAC: Pontiac Amateur Cinematographers (8mm and 16mm)—Wilton J. Jones, 583 E. Tennyson. Meet 1st Monday each month.
 SAGINAW: The Saginaw Movie Club (8mm and 16mm)—Clarence R. Kreuger, Sec'y, P. O. Box 671. Meet every other Thursday.
 ST. CLAIR: The St. Clair Camera Club—(8mm and 16mm)—S. A. Cartwright, Vice Pres. Meet every 1st and 3rd Monday.

MINNESOTA

AUSTIN: Austin Camera Club (8mm and 16mm)—Lon Enochson, Sec'y, 205 N. 2nd St. Meet 2nd Tuesday each month.
 MINNEAPOLIS: Minneapolis Octa Cine Guild (8mm)—A. F. Buckles, Sec'y, 5418 Edgewater Blvd. Meet last Tuesday each month.
 Minneapolis Cine Club (8mm and 16mm)—Dr. Reinhold Ericson, Sec'y, c/o R. A. Riebeth, P. O. Box 22, Commerce Station, Minneapolis.
 Suburban Cine Club (8mm and 16mm)—C. Manly Berry, Sec'y, 1523 Brook Ave. S.E. Meet last Thursday each month.
 The Gopher Amateur Movie Club (8mm and 16mm) — Mrs. Norma Sjoquist, 4400 Nawadaha Blvd. Minneapolis. Meet last Friday each month.
 ST. PAUL: Gopher Movie Club (8mm and 16mm)—Mrs. L. T. Thiets, Sec'y, 580 Wentworth. Meet last Friday of each month.
 Metropolitan Cine Club (8mm and 16mm)—Dr. M. Martineau, Sec'y, 6 W. 6th St. Meet 1st and 3rd Wednesday each month.
 St. Paul Amateur Movie Makers (8mm and 16mm) — Walter Gayman, Sec'y, 314 W. Kellogg Blvd. Meet 1st and 3rd Tuesday each month.

MISSOURI

KANSAS CITY: Kansas City Cinema Club (8mm and 16mm)—Mrs. John C. Sherard, Sec'y, 2450 Agnes St. Meet 2nd and 4th Wednesdays.
 ST. JOSEPH: St. Joseph Amateur Movie Camera Club (8mm and 16mm) — Ruthanna Beard, Sec'y, 610 E. Missouri Ave. Meet 2nd and 4th Wednesdays.
 ST. LOUIS: Amateur Motion Picture Club of St. Louis (8mm and 16mm)—Miss Eloise Koch, Sec'y, 2738 Accomac St. Meet 2nd Wednesday each month.

MONTANA

BILLINGS: Billings Movie Club — Louis M. Moos, Sec'y, 311 Wyoming.

NEW JERSEY

BAYONNE: Bayonne Cine Club (8mm and 16mm)—Thos. A. Dolan, Sec'y, 232 Danforth Ave., Jersey City. Meet 2nd and 4th Fridays.
 CLIFTON: Clifton Cinema Club (8mm and 16mm)—J. G. Elgersma, Sec'y, 43 Sears Pl.
 EAST ORANGE: Cinema Club of the Oranges (8mm and 16mm)—Gordon T. Butz, Sec'y, 480 Clifton Ave., Newark. Meet 3rd Friday each month.
 LINDEN: Linden Cinema Club (8mm and 16mm)—Barbara Cohen, Sec'y, 4 University Circle. Meet 2nd and 4th Thursdays.

MAPLE SHADE: The Wedgewood-Draper Club (8mm)—William Hoover, Sec'y. Meet 2nd and 4th Wednesdays.
 MAPLEWOOD: The Maplewood Amateur Movie Club (8mm and 16mm)—Mrs. Fred W. Miller, Sec'y, 13 Rynda Rd.
 MILLBURN: Gibraltar 8mm Club (8mm)—M. H. Sanders, 85 Greenwood Dr.
 NUTLEY: Cinemen Club of North Essex (8mm and 16mm) — J. E. Nestell, Sec'y, 18 Shepard Pr. Meet 3rd Thursday each month.
 PASSAIC: Passaic Y. M. C. A. Cinema Club.
 PATERSON: Paterson Cinema Club, Inc. (8mm and 16mm)—Wm. McCoid, Sec'y, 112 Fenner Ave., Clifton.
 TRENTON: Trenton Movie Makers (8mm and 16mm)—Jules Y. Shein, Sec'y, 521 S. Warren St. Meet either 1st or 2nd Friday each month.
 UNION COUNTY: Union County Cinema Club (8mm and 16mm)—Neil Nurly, Administration Bldg., Warinanco Park, Elizabeth, N. J. Meet 1st and 3rd Mondays each month.

NEW YORK

ALBANY: Albany Cine Camera Club (8mm and 16mm)—A. J. Young, c/o Albany Hdwe. & Iron Co. Meet 2nd Tuesday each month.
 BINGHAMTON: Cinema Club of The Triple Cities — Edwin Moody, Sec'y.
 BRONX: Bronx Amateur Cinema Club (8mm and 16mm)—Nicholas H. Zella, Sec'y, 384 E. 193rd St.
 BROOKLYN: Brooklyn Amateur Cine Club (8mm and 16mm) — Irving Gittell, Sec'y, 779 E. 10th St. Meetings every two weeks.
 Brooklyn Chaptr No. 1 of Reel Fellows (8mm and 16mm)—Fred Beraud, Pres., 1535 78th St.
 BUFFALO: The Amateur Cinema Club of Buffalo (6mm and 16mm)—Howard E. Evert, Sec'y, 276 Middlesex Rd. Meet 2nd Monday each month.
 Niagara Cinema League (8mm and 16mm)—K. N. Hadley, Sec'y, 103 Villa Ave. Meet 3rd Wednesday each month.
 ELMIRA: Southern Tier Cinema Club (8mm and 16mm)—Wm. J. McCarthy, Sec'y, 504 Dewitt Ave. Meet last Friday each month.
 ENDICOTT: I. B. M. Cine Club, (8mm and 16mm)—H. L. Read, Sec'y, International Business Machines Corp.
 JOHNSON CITY: I. B. M. Cinematographer's Club—W. M. Muir, Pres., R.D. No. 2.
 LONG ISLAND: Queens Cine Club (8mm and 16mm)—Jack Jacoby, 103-17 125th St., Richmond Hills, L. I.
 MOUNT KISCO: Mount Kisco Cinemats (16mm)—Robert F. Gowen, Sec'y, Chilmark Park, Assining, N. Y. Meet 1st Monday of each month.
 MOUNT VERNON: Mount Vernon Movie Makers (8mm and 16mm)—N. W. Knight, Sec'y, 258 Westchester Ave. Meet 3rd Tuesday.
 NEWBURGH: Newburgh Amateur Cinema Club (8mm and 16mm)—Robert S. Kelly, Sec'y, 217 North St. Meet 2nd Thursday each month.
 NEW YORK CITY: Graphic Photo Guild —1924 Washington Ave. Nat Rosenthal, Recording Sec'y.
 Imperial Motion Picture Club (16mm)—G. Jenny, Sec'y, 305 W. 72nd St. Meet every Sunday and Wednesday. Trafalgar 7-8669.
 Metropolitan Motion Picture Club, Inc. (8mm and 16mm)—Robert M. Coles, Sec'y, 35 E. 20th St. Meet 2nd Thursday each month.
 New York City 8mm Motion Picture Club —Walter C. Mills, 35 Park View Rd., Bronxville. Meet 3rd Monday.
 Telephone Camera Club of Manhattan—Thos. G. Herendeen, Room 1958, 195 Broadway.
 PEEKSKILL: Peekskill Sport Center, Inc., 830 South St.
 ROCHESTER: Rochester Amateur Movie Club (8mm and 16mm)—D. W. MacFarlane, Sec'y, 52 Edgemond Rd. Meet 1st and 3rd Thursdays each month.
 ROCKVILLE CENTER, L. I.: Rockville Amateur Cinema Club.
 SCHENECTADY: Schenectady Photographic Society Movie Group (8mm and 16mm)—E. H. MacMullen, Sec'y, 13 State St. Meet 1st Wednesday each month.
 STATEN ISLAND: Staten Island Cinema Club (8mm and 16mm)—Frank E. Gunnell, Sec'y, 34 Colonial Court, West New Brighton. Meet 2nd Tuesday each month.
 Staten Island Movie Makers (8mm and 16mm) — Harry S. Wilson, Sec'y, 34 Rokeby Pl.
 SYRACUSE: Syracuse Amateur Movie Makers (8mm and 16mm)—D. Lisle Conway, 111 Ruskin Ave. Meets every other Monday.
 VALLEY STREAM, L. I.: Valley Stream Camera Club (8mm and 16mm)—John H. Trunk, Sec'y, 34 Cherry St. Meet 1st and 3rd Wednesday each month.

NORTH CAROLINA

MORGANTON: Morganton Camero Club

Movie Division — Edw. H. Hairfield, Jr., Sec'y, Box 793.

OHIO

AKRON: Buckeye Camera Guild (8mm and 16mm)—W. G. Marksity, Sec'y, 1080 Brown St. Meet every other Monday.
 Akron: Silver Lake Ohio Movie Club (8mm and 16mm)—Paul W. Guy Sec'y, 751 1st Central Tower.
 CLEVELAND: Aremac Club (8mm and 16mm) — W. J. Belinger, Sec'y, Box 2401, E. Elveland Sta. Meet every 3rd Thursday.
 Cleveland Amateur Cinematographers (8mm and 16mm)—J. J. Worz, Sec'y, 3728 W. 136th St. Meet 1st and 3rd Wednesdays in Hotel Carter.
 Cine Hobbyist Club (8mm and 16mm)—Mrs. R. Glazer, Sec'y-Treas., Central YMCA, Prospect and East 22nd St. Meet every Friday night.
 COLUMBUS: Columbus Movie Makers — Arthur Robinson Sec'y, 34 N. 3rd St.
 DAYTON: Cinema Research Club (8mm and 16mm)—Edward A. Lucid, 1625 E. 4th St.
 Dayton Cinema League — P. C. Beach, Sec'y, 2240 E. 5th St.
 FINDLAY: Findlay Camera Club — Paul W. Miller, Sec'y, 402 S. Blanchard St.
 GALION: Galion Camera Club (8mm and 16mm)—Mary Postance, Sec'y, 377 N. Market St. Meet 1st and 3rd Tuesdays each month.
 HAMILTON: The Movie Makers Club—Clinton W. Bergen, Pres., 1269 Harmon Ave.
 MANSFIELD: Mansfield Movie Club — Dr. L. B. McCullough, 78 Park Ave. W.
 MOUNDSVILLE: Trojan Production Co.—Jacquelyn Rusen, Sec'y.
 MOUNT VERNON: Mount Vernon Camera Club (8mm and 16mm)—Frank J. Van Vorhis, Sec'y, 306 N. Main St. Meet 1st and 3rd Tuesdays each month.
 NEWARK: Y.M.C.A. Movie Makers (8mm and 16mm) — C. I. Grimm, Pres., Arcade Annex. Meet 1st and 3rd Wednesdays.
 NORTH CANTON: North Canton Cinema Club (8mm and 16mm)—R. L. Wearstler, Sec'y, R. D. 6, E. Maple St. Ext. Meet 1st Friday each month.
 SPRINGFIELD: Springfield Flicker Club —Alfred W. Schmid, Sec'y, 17 1/2 W. Grand Ave.
 TOLEDO: The Toledo Cine Club (8mm and 16mm)—517 Madison Ave. H. Kline, Sec'y, 4613 Whitford Rd. Meet 3rd and 4th Mondays.
 WOOSTER: Wooster Amateur Movie Makers (8mm and 16mm) — Howard W. Keister, Sec'y, 218 W. University St. Meet 3rd Monday each month.
 YOUNGSTOWN: Youngstown Amateur Movie Club (8mm and 16mm)—Fred Deiter, Sec'y, 52 Wesley Ave. Meet 1st and 3rd Mondays.

OKLAHOMA

NOWATA: Nowata Movie Club (8mm and 16mm)—Miss Thelma Hagan, Sec'y, 802 S. Peran St. Meet 1st Friday each month.
 OKLAHOMA CITY: Movie Makers Club of Oklahoma City — Mary Francis, Sec'y, 312 Fidelity Bldg.
 TULSA: Tulsa Am-mo Club (8mm and 16mm) — Ralph C. Crosby, Pres., 15 S. Sandusky. Meet 1st and 3rd Wednesdays.

OREGON

EUGENE: Cascade Lens and Screen Club (8mm and 16mm)—Lynn Harris, 1511 Moss St.
 MEDFORD: Mediord Movie Club (16mm)—Mrs. George E. Tucker, Sec'y, 37 Kenwood Ave. Meet 3rd Saturday.
 NORTH BEND: Coos Bay Camera Club (8mm and 16mm)—Ernest Rollins, General Delivery.
 Southern Oregon Cinema Club—W. Bernard Roberts, Pres., 922 Reddy Ave.
 PORTLAND: Portland Cine Club, Inc. (8mm and 16mm)—Arthur E. Gibbs Sec'y, 1925 N. E. Knott St.

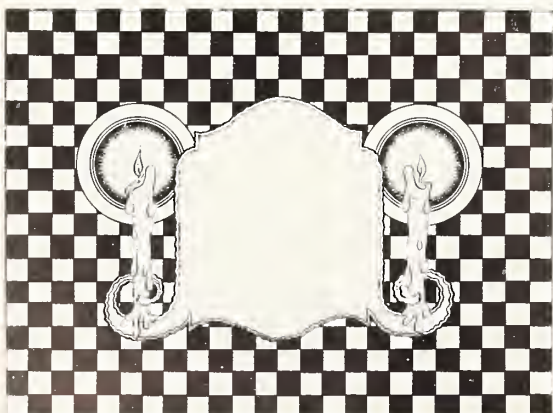
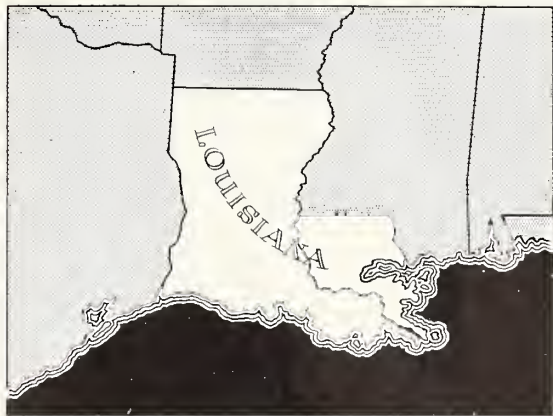
PENNSYLVANIA

ALLENTOWN: Allentown Y. M. C. A. Cinema Club — Aral M. Hollenbach, Sec'y, 1229 N. 19th St.
 EAST MCKEESPORT: Amateur cinematographers of East McKeesport (8mm and 16mm)—S. W. Dorsey, 605 Pittsburgh St.
 HARRISBURG: Harrisburg Cine Club (8mm and 16mm)—F. W. Fledderjohn, Sec'y, Box 751. Meet last Friday each month.
 LEBANON: Lebanon Valley Camera Club (8mm and 16mm) — George Kline, Sec'y, 470 N. 4th St.
 NORRISTOWN: Mrs. Mary Leonard, Sec'y (8mm and 16mm), 618 De Kalb St. Meet every 3rd Monday.
 PHILADELPHIA: 8-8 Club (8mm) — Mrs. Robert H. Connor, Sec'y, 6707 Linmore Ave. Meet 1st and 3rd Thursday each month.
 *The 8-16 Movie Club—Harry G. Brautigam, Sec'y, 560 Marwood Rd.
 Philadelphia Cinema Club (8mm and 16mm)—George A. Pittman Sec'y 1808 E. Tulpehocken St. Meet 2nd Tuesday each month.

TITLE

Backgrounds

By EDMUND TURNER



PITTSBURGH: North End Cinema Club (8mm and 16mm)—Robert C. Straka, Sec'y, 1711 Harpster St., N. W. Meet 1st and 3rd Tuesday at North End Methodist Church, Bonview St., N. W.
Pittsburgh: Pittsburgh Amateur Cinema Club (8mm and 16mm)—Miss Rose Goldman, Sec'y, 319 Amber St. Meet 1st and 3rd Wednesday each month.
POTTSTOWN: Pottstown 8mm Movie Club (8mm)—Wm. J. Weiss, Sec'y, 874 N. Charlotte St. Meet 1st Tuesday each month.
READING: Berks Camera Club (8mm and 16mm)—L. K. Clouser, 410 N. 12th St. Meet 3rd Tuesday each month at 611 N 11th St.
SCRANTON: Scranton Cine Associates (8mm and 16mm) — George Ecker, Pres., Traction Bldg., 234 Lackawanna Ave.
SUNBURY: Sunbury Amateur Cinema Club (8mm and 16mm)—David Lenker, Sec'y, 346 Chestnut St. Meet 1st and 3rd Mondays.

RHODE ISLAND

RHODE ISLAND: Providence Cine Club (8mm and 16mm)—Arthur M. Sharp, Sec'y, 1624 Smith St., Centredale. Meet 1st Wednesday each month.

SOUTH DAKOTA

SIOUX FALLS: Sioux Falls Amateur Cine Club—(16mm and 8mm)—H. E. Hanson Harold's, 308 S. Phillips Ave. Meet 1st Monday each month.

YANKTOWN: Yanktown Camera Club — Arthur J. Smith, Pres., 414 Capitol St.

TENNESSEE

JACKSONVILLE: Jacksonville Movie Makers, P. O. Box 56.

MEMPHIS: W. G. Snowden, Sec'y, Box 2073, DeSoto Station.

TEXAS

DALLAS: Dallas Cine Club (8mm and 16mm)—Mrs. E. B. Bryan, 411 S. Lamar St.

FORT WORTH: Movie Makers Club (8mm and 16mm)—J. C. Duvall, Pres., 604 Burk-Burnett Bldg.

HOUSTON: Houston Cine Club — Mrs. Rex Brewer, Corr. Sec'y, 1501 San Jacinto.

LUBBOCK: The Hub Cine Club (8mm)—E. M. Copp, Sec'y, 1608 23rd St. Meet every other Monday.

UTAH

LOGAN: Logan Amateur Cinema Club (8mm and 16mm)—Mrs. E. L. Hansen, Sec'y, Logan, Utah.

SALT LAKE CITY: Utah Amateur Movie Club (8mm and 16mm)—C. F. Solomon, Jr., Sec'y, 1471 Browning Ave. Meet 2nd Monday of each month.

VIRGINIA

LYNCHBURG: Hill City 8 Movie Club (8mm)—Nowlin Puckett, Corresponding Sec'y, 822 Floyd St. Meet once a month.

NORFOLK: Norfolk Amateur Movie Club (8mm and 16mm)—G. F. Keeley, Sec'y-Treas., 145 Granby St. Meet 3rd Tuesday each month.

WASHINGTON

CENTRALIA and CHEHALIS: Cine Club (8mm and 16mm)—Arnold C. Werner, KELA, Centralia. Meet 1st and 3rd Friday each month.

EVERETT: The Home Movie Club of Suhomish County (8mm and 16mm)—C. L. Arnold, Sec'y, Box 702B, Route 3. Meet 2nd Tuesday each month.

SEATTLE: Northwest Amateur Cinema League — Carlos E. Grant, 915 Green Bldg., Seattle, Wash.

Roosevelt Movie Club (16mm) — Jayne Stokes, Sec'y, Roosevelt High School, 2032 Franklin Ave. Meet every other Wednesday.

Seattle 8mm Club (8mm)—W. B. Bowden, Sec'y, 546 Dexter Horton Bldg. Meet 2nd Tuesday each month.

TACOMA: Tacoma Cinema Club (16mm)—Geo. Miller, Pres., P. O. Box 508. Meet last Monday each month.

WALLA WALLA: Walla Walla Cinema Club (8mm and 16mm)—Cromie L. Wilson, Sec'y, 715 Catherine St. Meet 4th Monday.

WENATCHEE: Wenatchee Cine Club — Mrs. Arnold Nelson, Sec'y, Rte. 4, 9th Amateur Movie Club: Paul Thompson (8mm and 16mm)—William Hassell, Pres., 1208 W. Yakima Ave. Meet 4th Wednesday.

YAKIMA: Yakima Amateur Movie Club Pres., 709 S. 4th St.

WEST VIRGINIA

HUNTINGTON: Huntington YMCA Amateur Movie Club (8mm and 16mm)—James Warfue, Sec'y, 629 6th St. Meet each 3rd Friday.

TRIADPHIA: St. Vincent's Cinematic Club—E. Dietrich, Rt. 1, Box 93.

WHEELING: * Ohio Valley Amateur Movie Club (8mm and 16mm)—R. F. Rittenhouse, Sec'y, 521 Richland Ave. Meet every other Friday.

WISCONSIN

FOND DU LAC: Fond du Lac Camera Club (8mm and 16mm)—Miss Mildred E. Weber, Sec'y, 333 S. Marr St. Meet 4th Monday each month.

KENOSHA: Kenosha Movie Makers Club (8mm and 16mm)—W. J. Dorece, 6111 33rd Ave.

MADISON: Cine 8 Club—Ruth Hoffman, Sec'y, 535 W. Dayton St. Meet 1st Tuesday each month.

CLASSIFIED

ADVERTISING

EQUIPMENT FOR SALE

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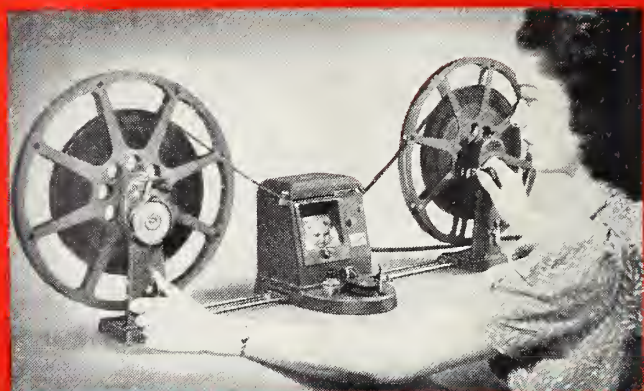
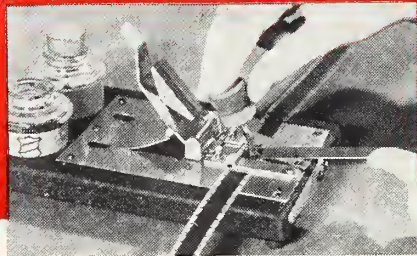
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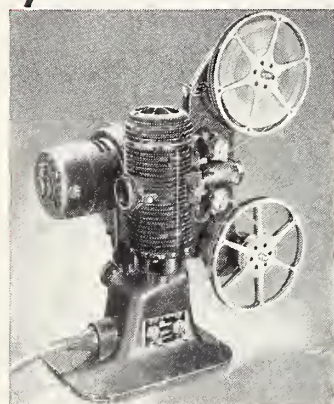
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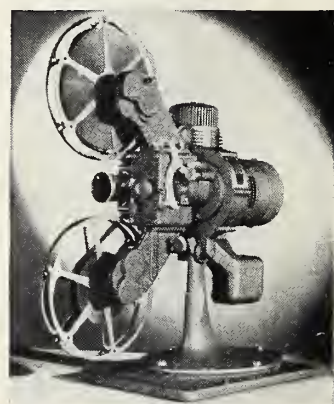
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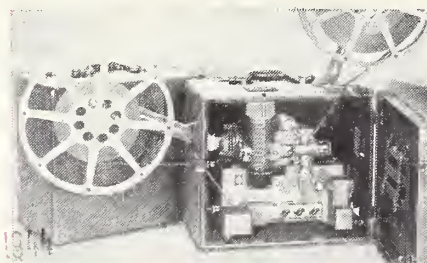
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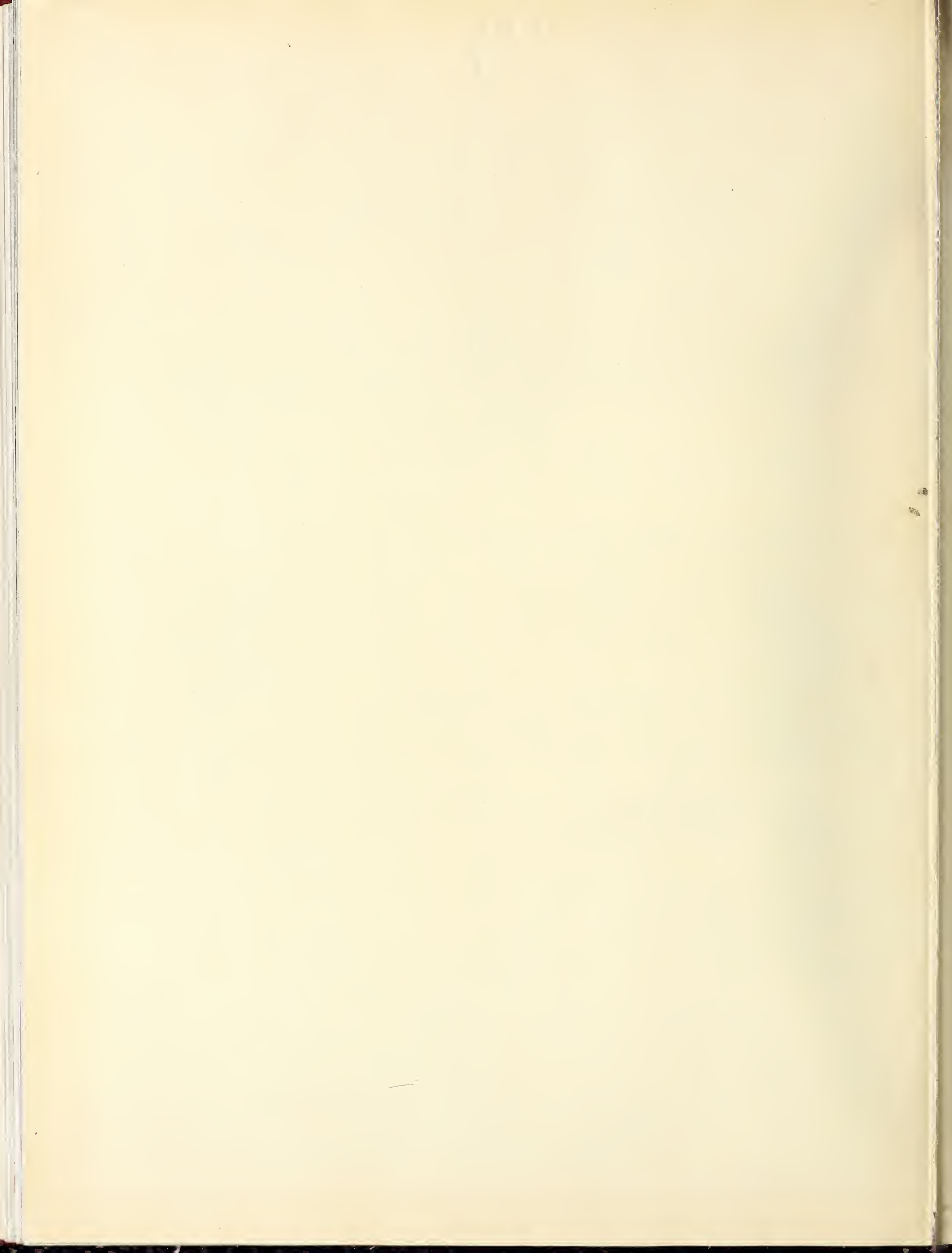
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